

The University of Chicago

SOME GERMAN IMITATORS OF WALTER
SCOTT: AN ATTEMPT TO EVALUATE
THE INFLUENCE OF SCOTT ON THE
SUBLITERARY NOVEL OF THE EARLY
NINETEENTH CENTURY IN GERMANY

A DISSERTATION SUBMITTED TO THE
FACULTY OF THE DIVISION OF THE
HUMANITIES IN CANDIDACY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF GERMANIC LANGUAGES
AND LITERATURES

1931

By

FREDERICK WILLIAM BACHMANN

Private Edition, Distributed by
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CHICAGO, ILLINOIS

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CHAPTER I

SUPPOSITITIOUS WORKS OF WALTER SCOTT

1. Scott's Early Influence

In the first quarter of the nineteenth century, the Waverley Novels dominated the literary stage. Masson¹ refers to Scott as "the father of the Modern Historical Novel," and Mielke² asserts that between 1820 and 1830, Scott was the only author who aroused universal interest. In the second chapter of his Historische Romane deutscher Romantiker (Bern, 1905), Karl Wenger gives a detailed account of the master novelist's enthusiastic reception in Germany; Goedeke's long list of translations of the Waverley Novels³ attests concretely their author's popularity. In 1923 a young lawyer, Wilhelm Häring, who was to achieve celebrity as a novelist under the pseudonym of Willibald Alexis, published a critical review of the Waverley Novels in Volume XXII of Jahrbücher der Literatur. He had made such a thorough study of Scott's technique that the famous imitations, Walladmor (1825) and Schloss Avalon

¹David Masson, British Novelists and Their Styles (Cambridge, 1859), p. 197.

²Hellmuth Mielke, Der deutsche Roman des 19. Jahrhunderts, dritte Auflage (Berlin, 1898), p. 91.

³In his Grundriss zur Geschichte der deutschen Dichtung aus den Quellen, III (Dresden, 1881), pp. 1333-1338.

(1827), deceived the entire German literary world.¹ The latter was even included in a set of the Waverley Novels as Volume XVIII.² In that uncritical age, free translations and adaptations vied with the most shameless abuses of Scott's name. Hack writers sought to sell their products by placing it on the title pages of their wares. Without trying to learn from Scott, as so many German authors of note had done,³ they either posed as his authorized translators, or stated that their novels were produced "nach der Manier von Walter Scott."

While the Germans were not the only ones who sinned in this respect,⁴ they produced such a large number of imitations, that Goedeke could list a total of nineteen.⁵ Unfortunately Goedeke is not always reliable, as a cursory examination of the

¹Both have been discussed in dissertations. Walladmor by Hedwig F. Kohler: Walladmor von Willibald Alexis. Untersuchung des Romans in seinem Verhältnis zu Walter Scott (Maring, 1915), and Schloss Avalon by Richard Fischer: Schloss Avalon, der erste historische Roman von Willibald Alexis (Leipzig, 1911).

²In his Erinnerungen, Alexis tells how on a trip to Teplitz he saw Schloss Avalon in a set of Scott's novels and how the bookseller assured him that it was a genuine work of Scott (Berlin, 1905, p. 281). Unfortunately neither Kayser nor Heinsius mentions the edition.

³A list was made by L. M. Price for the bibliographical section of the University of California Publications in Modern Philology, January 22, 1919, entitled, English German Literary Influences and Survey. Some of the authors who were influenced by Scott are: Alexis, Achim von Arnim, Auerbach, Droste-Hülshoff, Fontane, Fouqué, Freytag, Gotthelf, Hauff, Heine, Otto Ludwig, Reuter, L. Schücking, Max Spindler, Heinrich Stefens, Tieck, Wagner, and Zschokke.

⁴C. D. Yonge in his Life of Sir Walter Scott (London, 1888), lists on p. 18 of the Bibliography three English, three German, two French, and one Danish imitation.

⁵Op. cit., pp. 1338-1339.

first two titles in his list reveals. Thus Annot Lyle, die Hafnerin. Aus dem Englischen von Walter Scott von G. Lotz. Hamburg (Herold), 1821, is not a supposititious work at all, but a slightly abridged translation of A Legend of Montrose. In the preface to his abridgment the translator explains that he does not think the reader will be interested in the battle scenes. The second title given by Goedeke is likewise a translation. It is called Allan Mac-Aulay, der Seher des Hochlandes. Eine Legende aus den Kriegen des Montrose. Aus dem Englischen des Walter Scott übersetzt von Sophie May (Sophie Friederike Elise Mayer). Berlin (Nauck), 1821. This is an unabridged translation of the same novel. In another case Goedeke's information is not in accord with the actual facts. He lists a novel entitled, Der Ehestand. Ein Roman von W. Scott. Nach der dritten Ausgabe des Englischen Originals bearbeitet von C. v. S. Nürnberg (Zeh), 1882. The copy of this novel, which was found in the Lincke Loan Library,¹ did not carry Scott's name on the title page, and in the preface we find the following sentence, which disputes the fact that this work is from the pen of Scott: "Meiner Meinung zu Folge, wie auch die meiner englischen Freunde, deren Empfehlung ich die

¹A German fiction rental library, recently acquired by the University of Chicago. It was begun about 1795 by the Leipzig bookseller and publisher, W. Lincke. It is the largest collection of subliterary fiction of the period 1790-1850 ever brought to America, consisting of approximately 15,000 volumes.

Bekanntschaft diese interessanten Romans verdanke, dürften die in demselben vorkommenden Schilderungen denen eines Walter Scott nicht nachstehen." Consequently this novel does not even purport to be a translation.

Since three of the so-called imitators are not imitators at all, Goedeke's list shrinks from an original nineteen to sixteen, ten of which appeared in the Lincke rental library when it was purchased by the University of Chicago. Although six titles were missing, and consequently inaccessible to the investigator,¹ there is no reason to believe that they are essentially different from the prevailing kind of Scott imitations.

The works of Willibald Alexis, who, as an historical novelist easily ranks with, if not above Scott, do not concern us here. They were written with a special purpose. His Walladmor was a parody, which Scott himself recognised with gracious humor; his Schloss Avalon was the German novelist's first attempt at an historical novel. He prefixed Scott's name to ensure a sympathetic reception.

The other imitations were written by Heinrich Müller, Karl Heinrich Leopold Reinhardt, F. P. E. Richter, August Schäfer, L. v. Wedell, F. W. Moser, and H. Döring. The Loan

¹ They are: Clan Albin, Redmund und Mathilde, oder der Verrath, Das Schloss Pontrefact, Die Schlacht von Waterloo und Don Roderich, Der Vexlierte, and Balfour, der Räuber in Hochschottland, oder die Kapelle zu Dundrikh. The last three are anonymous.

Library contains novels by the first four of these authors.¹ As the last three contributed only one novel each to Goedeke's list, their non-appearance in the rental library does not seriously hamper the investigation of Scott forgeries.²

It is interesting to note that the majority of the imitators did not confine their "literary" activities to the concoction of pseudo-Scott novels but also wrote tales in the manner of Gothic romance or translated foreign authors. They had already had the opportunity of forming bad literary habits when the Waverley Novels appeared in Germany. They became acquainted with Scott at second hand through the many translations that were then appearing. Some of these were accurate and literal, although far from elegant; others were abridged, the translator omitting whatever he considered uninteresting to a German audience.³ Often the Waverley Novels appeared in

¹Most of them are by Müller, a preacher of Wolmirsleben, and the author of numerous bloodthirsty tales such as, Dedo von Adlerstein, der wilde Ritter oder der Mädchenraub, Boja das schöne Räubermädchen oder der grosse Teufel, Benno von Rabeneck oder das warnende Gerippe im Brautgemach, and similar choice titles. K. H. L. Reinhardt was the author of a fantastic novel entitled, Der Kreuzzug nach Griechenland, and F. P. E. Richter (a pseudonym for Wilhelmine von Gersdorf) wrote a novel frankly called, Meg Merrilies, die Zigeunerin. Concerning August Schäfer, I have been unable to discover anything.

²L. v. Wedell, the author of Clan Albin, does not appear in any of the standard biographies or reference works. Moser, the author of Redmund und Mathilde oder der Verrath, was like Müller a manufacturer of bloody romances, such as Dominio, oder die Geschichte eines indischen Fürstensohnes and Hirsul, die Hexe der Bielshöhle (Goedeke, Dresden, 1913, X, 506f.). H. Döring is mentioned in A. D. B. (V, 348), as a translator of foreign novels. His translation of Ipsiboe by the Vicomte d'Arlincourt appears in the Loan Library.

³Cf. p. 3.

serial form in periodicals devoted to belles lettres, as in the literary supplement of Morgenblatt für gebildete Stände. In short, the opportunities for becoming acquainted with Scott were very numerous, even if the translators and adapters were usually uncritical and inaccurate.

Many of the writers of sensational fiction must have envied the great foreigner's popularity. At a period when plagiarism ran rife they felt sorely tempted to announce one of their own worthless products as one more translation of the works of the master. Sometimes it was done in jest, as in the case of Willibald Alexis. More often, however, it was the wilful deception of a credulous public. Any book with Scott's name on the title page was certain to arouse the interest of prospective purchasers.

The most prolific of the pseudo-Scott authors was the above-mentioned Heinrich Müller. In addition to over thirty subliterary tales of blood and thunder, the Lincke Library contains the following of his Scott imitations: Die Erstürmung von Selama, Tremnor, Der Zerstörer des Druidenreiches, Ritter Angus, Lady Glami, oder der Kerker von Stirling, and Der Prä-tendent. The other Scott imitators are represented by but one novel each: Reinhardt by Die Circe von Glas-Llyn, Richter by Jacobine, and August Schäfer by Elisabeth von Bruce.

2. Pseudo-Translations of Heinrich Müller

a) Die Erstürmung von Selama oder die Rache. Eine schottische Sage. Von W. Scott. Quedlinburg (Basse), 1824.¹

This novel with its title borrowed from Ossian² is a tale of feuds among Scottish chieftains, as imagined by the author. The story is briefly as follows:

In the dim and distant past -- Müller does not tell us when -- there were two rival chiefs, Dewon and Salgar.³

¹While Müller's name does not appear on the title page, the fact of his authorship for this novel seems most likely. The publisher is the same who printed all of Müller's other works, and the stylistic peculiarities resemble those of his other Scott imitations.

²Cf. The Poems of Ossian, translated by James MacPherson, Esq., New York (Ezra Sargeant), 1810, II, 139.

³Müller takes most of his names from Ossian:

1. Alpin is the father of a bard mentioned in Temora V (II, 261); in the Lady of the Lake, frequent references are made to the "Clan Alpin." Müller calls the strange knight with whom Salgar fights a duel (Erstürmung, I, 177) "Gens Alpin."

2. Arnim, the petty king of Gorma (II, 23), appears in Die Erstürmung as the father of Oscar.

3. Balclutha, a town belonging to the Britons (I, 244), gives its name to Dewon's castle.

4. Bosmina, Fingal's daughter, lends her name to Fillan's sweetheart.

5. Carul, a neighbouring chief of Fingal and the father of Colna-Dona (I, 272), appears as Annet's father.

6. Cormae, the son of Arth, a minor character in Temora I (II, 194), changes his name to Cormai as one of Bosmina's sons.

7. Cormar, the "expert at sea," and one of Fingal's chieftains, becomes one of the main characters, Fillan's slayer and Bosmina's second husband.

8. "The moss-covered top of Drumardo" (II, 220) becomes Salgar's castle.

9. Fillan, Fingal's son (II, 64) and Ossian's brother (II, 210), becomes Dewon's son and Bosmina's first husband.

(Footnote continued on page 8)

The former's son, Fillan, loves the latter's daughter, Bosmina. Her father, Salgar, however, wishes her to marry his friend, the powerful chieftain, Cormar, since an alliance with him would augment his own influence. When the story opens, Salgar has just rescued his daughter from pirates. Fillan, who has heard an exaggerated report of her danger from the beggar, Anton, hastens to the dwelling of his beloved, the castle Drumardo, to see if he can be of aid. He is treated with great scorn by Salgar and returns to his parental castle, Balclutha. A few days later, Salgar is invited by Cormar to a banquet at the latter's castle, Selama, and Fillan uses this opportunity to abduct the not unwilling Bosmina and bring her to his father's stronghold. Dewon, who feels that Fillan has been mistreated by Bosmina's father instigates an uprising against the haughty Salgar with the aid of the chieftains

(Footnote continued from page 7) -

10. Malvina, the daughter of Toscar and beloved of Oscar (I, 290), gives her name to the daughter of Bosmina and Cormar.

11. Moira is the only daughter of Reuthámir (I, 244); in Die Erstürmung she is Bosmina's mother.

12. Morven is the name of Fingal's land; Müller so calls the castle of Arnim and Oscar.

13. The Ossianic Oscar is the lover of Malvina (I, 290), the son of Ossian, and the grandson of Fingal (II, 64); Müller's Oscar is a minor character, Fillan's friend and Cormar's slayer.

14. Ryno appears twice in Ossian: once as a bard in the days of Fingal (I, 315), and again as the youngest son of Fingal (II, 94, 347); in Die Erstürmung, he is the elder son of Bosmina and Fillan and Malvina's accepted lover.

15. Salgar is a very minor character in Ossian; he is mentioned once as a hunter (II, 18); in Die Erstürmung he is one of the principal characters, the father of Bosmina and Cormar's friend.

Tottleig, Fingal, Berluth, Armin and his herculean son, Oscar. Salgar is defeated and seeks refuge in a cave, where Fillan vanquishes him in single combat and forces his consent to his marriage with Bosmina. Meanwhile an assault has taken place on Balclutha and Dewon is slain by an arrow.

Cormar seeks temporary consolation in his marriage to Annet, the young daughter of the chieftain Carul. His love for Bosmina, however, is as strong as ever and he invites Fillan and Bosmina to his castle at Selama. While the former is visiting his friends Arnim and Oscar at Morwen, Cormar makes love to Fillan's wife but is repulsed. Later, Fillan discovers his false friend's treachery and invites him to his house under the pretext of holding a meeting of the highland chieftains. There he charges Cormar with his adulterous intent and also with having made the previous assault upon Balclutha. A duel follows in which Fillan is slain.

Bosmina is now a widow with two sons, the twins Rino and Cormai. Cormar, who has sent Annet back to her parents after the birth of a girl, Malvina, had caused her to lose her beauty, marries Bosmina.

Years pass, during which the twins and Malvina grow up together. Both the boys are in love with her, but she favors Rino. Cormai, who overhears her confession of love, becomes despondent. One day, when the two brothers are walking in the woods that surround Selama, Carul, who has hated Cormar since

his cruelty towards Annet, appears and tells the twins that it is their sacred duty to avenge their father's death. They go to Balclutha where they are enthusiastically welcomed by all the clansmen except Tronterin, whom Cormar had put in charge of the castle since their father's death. When warned by the latter of the twins' impending revolt, Cormar puts them in separate prisons. Bosmina vainly seeks to moderate her husband's violence and goes back to her parents. While Cormar has gone after her to fetch her back, Malvina aids Rino to escape. Together they recapture Balclutha with the help of faithful clansmen and return to fight Cormar and release the still captive Cormai. One of their warriors is the gigantic Oscar, who kills Cormar while the battle is raging under the walls of Selama. On the sixth day of the siege the fortress is taken and Cormai liberated, only to die of a broken heart. Bosmina ends her life by jumping off a cliff, and Rino and Malvina return to Balclutha to get married.

Such is the tale of Die Erstürmung von Selama, which contains some of Scott's defects but none of his merits. Its general vagueness and lack of characterization are only too apparent. The twin brothers' fate strongly resembles that of Calthon and Colmal.¹ They, too, are brought up in the house of their father's murderer, and

¹The Poems of Ossian, I, 303.

".... growing up to man's estate, dropped some hints that they intended to avenge the death of their father, upon which Dunthalmo (his slayer) shut them up in two caves on the banks of the Teutha, intending to take them off privately. Colmal, the daughter of Dunthalmo, was secretly in love with Calthon, helped him to make his escape from prison, and fled with him to Fingal, disguised in the habit of a young warrior,¹ and implored his aid against Dunthalmo. Dunthalmo, having previously murdered Colmar,² came to a battle with Ossian; but he was killed by that hero, and his army totally defeated. Calthon married Colmal, his deliverer."³

In keeping with the general vagueness of Müller's product are the very frequent references his characters make to "die Götter," or to "die Unsterblichen." These mysterious deities are never mentioned by name and yet they are called upon or referred to no less than thirty-three times in the three small volumes. Even more strange are the methods of combat and the weapons used. These pseudo-highlanders fight with sword and spear; they wear the coats of mail of mediaeval warriors, and the stranger that Cormar meets at the inn is referred to as a knight. Even dragons are considered possible objects of an encounter.⁴ Many customs are mentioned that we do not meet in the Waverley Novels but which are borrowed, in part at least, from Scott's poetic works. Thus, chiefs meet in the open field during the full moon to discuss the passing

¹In the *Erstürmung* (III, 202), we read, "An Rino's Seite, der die Rüstung seines Vaters mit den Blutflecken angestrichen und mit seinem Schwerte sich umgürtet hatte, ritt Malwina, als ein junger Clansmann gekleidet."

²Müller prefers to let the brother die of a broken heart.

³*Poems of Ossian*, I, 302.

⁴*Die Erstürmung von Selama*, I, 178.

of new laws, feuds are announced through the agency of a minstrel, the ancestral hall at Balclutha is decorated with the armor of slain enemies,¹ and a staff dipped in the blood of a ram is sent to the clansmen to herald an uprising.² Sometimes the author invents "Scotch proverbs" to add a touch of local color,³ intending, no doubt, to make the reader believe that the work is of Scotch origin.

In his descriptions the author is most unlike Scott; they partake of that vagueness already mentioned and are apt to be hackneyed.⁴ Rarely does Müller succeed in giving any sort of picture. On one occasion only, when the hero approaches the castle of Drumardo in the morning light and the sun's rays breaking through the clouds are described, we are reminded of Scott's predilection for descriptions of nature involving chiaroscuro. Like Flora MacIvor, Bosmina plays a harp and likes romantic scenery, such as is rather meagerly described from the top of Balcosrifley.⁵ Romantic caves occur only once when Salgar seeks refuge after his defeat by the

¹As in the Lady of the Lake, I, 27.

²Reminiscent of the fiery cross sent by Roderick Dhu in the Lady of the Lake, II, 36. Compare also III, 8-11:

"The crosslet's points of sparkling wood,
He quenched among the bubbling blood."

³Thus in Die Erstürmung von Selama, I, 132: "Wem der Plaid passt, der mag ihn anziehen," or in III, 13: "Erst die Hafersuppe und dann das Fleisch."

⁴As in II, 100: "Annet war reizend und schön wie ein Engel."

⁵II, 148.

rebellious chieftains.

Müller more closely approaches Scott in his fondness for bringing out contrasting characters. Fillan, the peace lover, faithful, candid, and unsuspecting, is the very antithesis of the crafty, treacherous, and unscrupulous Cormar. Even in their lovemaking this contrast is brought out. Fillan is a faithful but not an ardent wooer, while the ardent Cormar first showers attentions and gallantries upon Annet and cruelly forsakes her when she has lost her beauty. The twins, Rino and Cormai, likewise stand in contrast to one another. The former is bold and aggressive; the latter a sentimental weakling. To a lesser degree they recall the two Glendenning brothers in The Monastery. Here, too, the more warlike Halbert is the preferred suitor over his more studious brother Edward.

Müller's story is not conceived carefully enough to bring the many conflicts that characterize the Waverley Novels. Only at first does Bosmina struggle with herself while she is trying to decide whether she should wed her father's choice, Cormar, or follow the dictates of her own affections and flee with Fillan.

Three cases of parabasis occur that are stylistically reminiscent of Scott.¹ Five times the author points to coming events.² Of the characters, very few have any resemblance to

¹II, 135; III, 76, 77.

²II, 90, 107, 117, 215; III, 153.

any found in the Waverley Novels. Even Salger, who is said to have a powerful hold over the hearts of his clansmen, such as is exhibited by Fergus MacIvor or Rob Roy, is so weakly drawn that we get no clear idea of his personality. Nearest to resembling any of Scott's characters is the beggar Anton, who, like Edie Ochiltree in The Antiquary, imparts much valuable information to the hero. The latter does not serve as the mere connecting link between historical forces, as in the Waverley Novels, but stands very much to the fore. Still, just as Rob Roy seems more the hero than Francis Osbaldistone, Cormar is the greater tragic figure and all the threads of the action are united in his death. The speeches of Müller's characters are bombastic and stuffed with platitudes. Nor can the German author sustain consistently any character he wishes to portray. Thus, he has to tell the reader that Anton, the prophetic beggar, is a chatterbox; he cannot make him enact the rôle.¹ The naive hero, Fillan, talks like a thirteen year old boy.² The children and women are either philosophical or sententious.³

¹III, 14: "...da Anton seinen langsamen Gang fortging, und sich überdies noch Seitenbemerkungen erlaubte."

²"Aber," fragte Fillan, "wie steht's mit dem löwenmutigen Oscar? Ihn liebe ich unbeschreiblich und ehre seinen Mut. Der ist ein treuer Freund." II, 56.

³Eri-Coma, the young daughter of the clansman Firgirn tells her would-be abductor Cormar: "Ein Kind verlässt seine Eltern nicht, und wenn es alle Schätze gewinnen könnte." (III, 17). Bosmina, resisting Cormar's attempt to seduce her, while viewing the scenery from Balcosrifley comments philosophically: "Das Laster kennt die schönen Genüsse nicht, die die Natur ihren Verehrern bereitet." (II, 153).

More reminiscent of Scott is the manner in which characters suddenly appear from behind trees and rocks.¹ Both Salgar and Fillan come back to their friends after they have been given up as dead.

Of narrative motifs, such as are common in the Waverley Novels, the most popular is the Obstacle to Marriage. Fillan and Bosmina have to overcome opposition to their match, caused by the hostility between Dewon and Salgar. The author does not tell us why these chieftains are enemies; Scott would have made them belong to contending political parties, as in Peveril of the Peak, where Julian Peveril and Alice Bridgenorth are kept apart by their fathers' hatred. Another obstacle to marriage is Cormar's refusal to let Rino marry his daughter Malvina. This also is unmotivated. The motif of the Inn occurs only once. Cormar meets a strange knight in an inn while on his way to Drumardo. The motif of the Jail is used twice: First, Dewon wants to imprison Fillan to prevent his seeing Bosmina again; later, Cormar puts the twins into separate dungeons to punish them for their disloyalty. The motif of the Attack is more popular. Bosmina is almost kidnapped by pirates, Salgar is assaulted by the unknown knight, Dewon is killed during the attack on Balclutha, Rino and his clansmen besiege Balclutha and later take Selama. Both Bosmina and Eri-Coma are abducted. Some of the characters are supersti-

¹I, 34, 42, 177; II, 65; III, 8, 97.

tious, both Salgar and Fillan expressing a belief in magicians and ghosts. The motif of Eavesdropping occurs once, when Cormai overhears Malvina confess her love for Rino. There are five examples of duels: Salgar mortally wounds Gens Alpin, Cormar unhorses Tottleigh during his struggle against the united chiefs, Fillan defeats Salgar in the cave, Cormar slays Fillan at Balclutha and wounds Oscar in a duel. None of these combats is described realistically, nor does Müller seem to have had any knowledge of the use of weapons.¹

From the point of view of structure, the difference between Scott and his imitator is tremendous. The German author uses neither chapters, nor mottoes, nor introductions, nor prefaces, nor does he make references to literature or give any landmarks that might furnish a topographical clue to the scene of his story. It is the work of a man who lets his imagination run wild, but lacks all ability to make convincing descriptions.

There are two passages in Die Erstürmung von Selama, which appear to have been directly influenced by similar situations in two of the Waverley Novels. One is a description of the terrain in the battle scene between Salgar and the revolting chiefs, which suggests the entrenched position of the Covenanters in their first struggle with the Royal Cavalry in Old Mortality:

Old Mortality, XIV, 164.

... near the bottom, the slope terminated in a marshy level, traversed through its whole length by what seemed either a natural gully, or a deep artificial drain, the sides of which were broken by springs, trenches filled with water.

Erstürmung, II, 29, 31.

Hinter einem Moor, durch den ein nicht breiter Weg führte, erwartete Salgar seine Feinde. Der Graben war mit Wasser angelaufen und der Boden auf beiden Seiten so weich, dass er keinen Mann, vielweniger einen Reiter trug, ohne dass er einsank.

The other is the scene on Balcolsrifley, where Bosmina threatens to hurl herself off the cliff, if Salgar persists in his amorous advances; it recalls the encounter between Rebecca and the Knight Templar in Torquilstone Castle:

Ivanhoe, XXIV, 234.

As she spoke, she threw open the latticed window which led to the bartisan, and in an instant after she stood upon the very verge of the parapet, with not even the slightest screen between her and the tremendous depth below...as he offered to advance, she exclaimed, "Remain where thou art, proud Templar, or at thy choice advance! One foot nearer and I plunge myself from the precipice; my body shall be crushed out of the very form of that courtyard ere it become the victim of thy brutality!"

Erstürmung, II, 157.

"Cormar, Ihr kennt mich nun, sucht Euer verbrecherisches Glück bei einem Weibe, die der verbotenen Lust fröhnt, Ihr findet es nicht bei mir. Ich werde, so schwach ich bin, meine Unschuld gegen Euch behaupten und sollte es mein Leben kosten. Berührt Ihr meinen Leib, seht diesen jähen Felsen, da stürze ich mich hinab und Ihr werdet für meinen Mörder gelten."

b) Tremnor, der Zerstörer des Druidenreichs. Ein

Roman nach Walter Scott von Heinrich Müller. Quedlinburg und Leipzig (Basse), 1824.

Once more the author leads us into the mystical past,

when the Druids ruled over woody Morven.¹

So complicated is the plot that the synopsis will be more easily understood if preceded by a list of the principal characters:

Tremnor, a gentle and liberty-loving chief, hostile to the Druids.

Moina, his wife.

Trathal, his obedient, peace-loving son.

Colgar, another son, who is more impetuous.

Alora, a young orphan, living in their castle of Uchlin, in love with Trathal.

Salgar, Trathal's faithful body servant.

¹Called by Müller, "das felsenreiche Morwen," and described as the territory governed by the two chieftains, Tremnor and Moran. Müller has used the following Ossianic names in his novel:

1. Tremnor, who was the great-grandfather of Fingal and king of Morven, appears as Tremnor, a powerful chief in Morven, and the especial enemy of the Druids.

2. Moina, the daughter of Reuthamir (I, 244), mentioned in the Ossianic poem, Carthon, is his wife.

3. In both Müller's novel and in Ossian, Trathal is the son of Tremnor and Comhal the son of Trathal.

4. Salgar, the obscure hunter mentioned once in Ossian (II, 18), becomes the faithful servant of Trathal.

5. The Ossianic Moran was a scout of Cuthullin, of whom it is said (II, 30), "thou ever tremblest, son of Fithil." In Tremnor, Moran is a chieftain, but he has retained his cowardly and vacillatory disposition.

6. Bran, the high priest of the Druids in Tremnor, is the name given to Fingal's favorite greyhound ("white-breasted Bran," II, 116).

7. Cairbar is the name of an Irish king, dethroned by Fingal, who was enamored of Dar-Thula; Müller gives the name to a Druid messenger sent to Ulst to intrigue with Clunar against Tremnor.

8. The Ossianic Colgar was the eldest son of Trathal (II, 215): in Tremnor, he is the brother of Trathal.

9. Strumon, a rivulet near Selma (II, 124), lends its name to the chief who slays Comhal.

10. Tlamin, the wife of Clonar (Ossian, II, 313), reappears as the wife of Moran, the father of the heroine.

11. Ullin, the first bard of Fingal (Ossian, I, 204), is the name born by a former clansman of Clunar, who has sought service with the more gentle Tremnor.

Cronaglas, a sage and healer in the service of Tremnor.

Lenord, a rival chieftain, weak-willed and ruled by his ferocious son, Clunar.

Islene, his wife.

Clunar, his warlike and unscrupulous son.

Oscarla, his daughter, in love with Trathal.

Ufalda, his house physician.

Folster, a friend to Clunar.

Kloutlowen, Clunar's brother-in-law.

Andine, Clunar's wife.

Moran, a weak-willed chieftain, whose residence is at Dunslaith.

Tlamina, his wife.

Corma, his daughter, with whom both Trathal and Clunar are in love.

Ald-Clatha, her nurse.

Druids: Bran, the leader, Halim, Nathon, Drumorin.

Bards: Lewest, Sulmath, Klaliter.

Deities: Taran, the highest god (mentioned 80 times), Duw-Taith, god of death, Camulus, god of war, Andate, goddess of peace. "Götter" often called on without any reference to a particular one (48 times).

Just as Cormar and Fillan had been rivals for the hand of Bosmina in Die Erstürmung von Selama, so here Clunar and Trathal are rival suitors. Again the gentler one wins out and the other seeks revenge. Clunar accuses Trathal of having made love to his sister and then forsaken her in favor of Corma, while he lay helpless with a broken thigh at Tremnor's castle of Uchlin. After Trathal's marriage to Corma, Clunar with two of his friends force their way into Dunslaith and insult the hero so that he draws his sword, thus violating all the laws of hospitality. Moran rides to Ulst, the castle of Lenord, to beg the chieftain to intercede with his son. But Clunar has

already misrepresented the situation to his father and insists on bringing his charge before a "Clechda," or trial by the druids, whom he expect to favor his cause, since they hate Tremnor and his family. In the ensuing fight between the clan of Moran and that of Lenord, Corma accompanies Trathal to the battlefield, dressed as a soldier. Both are captured by the victorious Clunar. While Corma is returned to her father on payment of a heavy ransom, Trathal is kept in a secret cave. He is generally believed to have been killed in battle. But when his body cannot be found, Folster, who has begun to regret his association with the cruel and unscrupulous Clunar, delivers Trathal but is slain by the guards. The hero returns to Dunsraith just in time to prevent Corma from going completely insane with grief. Tremnor and his son now accuse Clunar of having kept a chief's son in dishonorable captivity, but Bran, who wishes to ruin Tremnor, sends the druid Cairbar to Ulst to tell Clunar that he should press counter charges, no matter whether they are true or not. The day of the great trial comes. But although Tremnor has won over most of the chiefs to his alliance against the druids, he can produce no witnesses to testify against Clunar, so that his charges are dropped, while the counter charges of Clunar bring a heavy punishment to the offenders. Tremnor is condemned to carry no arms and remain within his own domains for six months and Trathal must go to prison for four years. The faithful Corma is permitted

to accompany him. In his indignant wrath at this unjust decision, Tremnor is joined by the chieftains of the other clans, who fear that the Druids may make Lenord or Clunar dictator, or "vergobret." A servant whom Clunar had ill-treated comes to Tremnor and tells him of Cairbar's secret visit and interview with Lenord, which he had overheard from the next room. Cairbar is captured and a bard sent to Lenord to declare a feud between the clans of Tremnor and of Lenord. The former is greatly strengthened by addition of many friendly chiefs and Lenord and Clunar are completely defeated. Tremnor slays Lenord in single combat. Clunar first seeks shelter behind the walls of Ulst, and when that is captured, he escapes by a secret passage-way and flees to the Druids. He taunts the captive Corma and Trathal with their approaching death, but their jailer, Nathon, takes pity on them and flees with them to Uchlin. Tremnor slays most of the Druids and razes their homes. Clunar commits suicide by jumping off a high tower in order to avoid capture. His followers elect Tremnor first king of Morven.

There are many points of resemblance between Die Erstürmung and Tremnor. Like Fillan, Trathal returns after having been thought dead (III, 34), and like Rino, Clunar escapes by a secret passage-way from the beleaguered castle of Ulst (III, 188). In the battle between Moran's and Lenord's forces, the latter are entrenched behind a swamp, as were Cormar's troops in Die Erstürmung. In both novels the warriors are accoutered

like mediaeval knights; and when Moran calls his clansmen together, he, too, sends out the half charred staff dipped in ram's blood. Again a large number of names is filched from Ossian.¹ The only description in Tremnor of any vividness is that of the procession and double wedding between Trathal and Cormar, and between Colgar and Alora (II, 74 f.). The others bear the same rubber stamp as in Die Erstürmung.² Romantic caves are more frequent. Trathal knows many, and Tremnor thinks that his son has sought refuge in one when the latter fails to return home during a great storm. Corma is taken to one until her ransom is paid, and Trathal is kept a prisoner in a cave known only to Clunar until he is rescued by Folster. After the latter's death, his servants and Salgar seek refuge in a cave until they have an opportunity of returning unobserved to Uchlin. Tremnor visits the prophetess Norna in her cave, just as Saul visits the witch of Endor, to learn whether his attack on the Druids will be successful.

Contrasting characters are the gentle Trathal and the ferocious Clunar, whose desire for revenge is insatiable. Neither one of them is convincingly drawn. Trathal is a very

¹With the exception of the prophetess Norna, who recalls "Norna" in The Pirate.

²Thus we read of Corma, "schön wie ein Engel der Unschuld stand sie da" (I, 18) or, "sie war an dem Tage schön, wie ein Engel" (I, 86). Alora is briefly characterized as "die herrliche Alora" (I, 91).

model of unassuming virtue.¹ As a wooer, his timidity exceeds even that of any of Scott's heroes.² Corma, too, seems an unnatural character. At first her most characteristic attribute seems an excess of maidenly modesty.³ Later, she dresses as a warrior and follows her lover into battle (II, 145). When she believes that she has lost Trathal forever, she becomes a raging fury.⁴ Like Clara Mowbray in St. Ronan's Well, Corma is fond of philosophical speeches that bristle with well-worn platitudes.⁵ She often seeks consolation in prayer.⁶ Cronan-glas speaks more like a Christian minister than like an Ossianic bard.

¹He rebukes the modest praise of a bard with the following platitude: "Wer sein Lob von andern Lippen gern hört, der ist ein Unbescheidener" (II, 87).

²After Trathal has given Corma the first kiss he makes the following curious speech: "Liebe Corma," sprach er, "zürnst Du mir nicht? Habe ich das Recht, was Du mir zugestandest, nicht zu weit ausgedehnt? Kannst Du mir verzeihen?" (II, 112).

³Of her it is said (I, 92), "Wie sanft und biegsam ist ihr ganzes Wesen." She cannot look her lover in the eye (I, 128). She is a saintly creature: "Und senkte voll Milde und bittender Demut, wie eine Heilige, den Blick zur Erde nieder" (I, 132).

⁴"Ha," rief sie mit lauter Stimme aus, "Trathal ist mein!... ein Untier verfolgt ihn, es will ihn zerfleischen... Stürze nieder, röchele, schwimme in Deinem Blute! Sieh, wie der Todte mich angrinzet, er winkt, ich soll mit ihm gehen!... Huh! wie hat sich Deine Gestalt verwandelt! Blut trieft von Deiner Stirn. Ist das Schweiss?" (III, 16 f.).

⁵"Ein Ja, mit widerstrebender Neigung ausgesprochen, ruht auf der Ehe, wie ein Fluch" (I, 20).

⁶"Bei Euch kann ich nicht seyn, aber ich will für Euch beten" (I, 186).

anic bard.¹ Tlamina (I, 117), Tremnor (III, 67), and Ald Clatha (I, 177) are all given to voicing typically Christian ideals. The author shows both his acquaintance with the Scriptures as well as his respect for conventionality in such passages as the following: "Schön geschmückt, wie die Rosen und Lilien des Feldes, ... aber züchtig und sittsam gekleidet, erschienen die Bräute in der Halle" (II, 71); or when he has Clunar say to Folster, "Bist Du nicht mit mir, so bist Du wider mich" (II, 157). When Trathal pays his first visit to Moran (I, 108), the chieftain does not inquire into the cause of the young man's visit; this would be impolite, nor must the maiden show too much joy on seeing her lover (I, 114). Concerning the position of woman, Moran expresses the credo of the Philistine, "Das Weib gehört für die Spindel, nicht für das Schwert." In keeping with this strictly bourgeois atmosphere is the behaviour of the characters when they are irritated. They give vent to their rage by slamming doors!²

When Müller does not seek to improve the reader's mind by the pious speeches of his characters, he has recourse

¹"Welche Erfahrungen muss das Löwenherz, das sich in hohem Dünkel aufbläht und wähnt, die Welt bedürfe seiner und er könne ihrer entbehren, noch durchgehen, ehe es zur Bescheidenheit und Demut gestimmt wird!" (I, 64), or, "Zu den schwachen Seelen, die Böses mit Bösem vergelten, gehöre ich nicht" (I, 143).

²"Tremnor entfernte sich sogleich und schlug die Tür hinter sich zu, dass es krachte..." (I, 94). Other examples: I, 80, 146.

to a rather unconvincing sensationalism, an element of all Gothic romance. When Tremnor kills the chief Druid, we read: "Mit einem Schwertstreich trennte er das Haupt von dem Rumpfe des Druiden, dass er sich auf den Rasen hinrollte und das Blut der Leiche entströmte" (III, 225).

In Tremnor there are four cases of parabasis.¹ Disguises are used by Corma twice (II, 144; III, 216), by Cairbar (III, 138), by Colgar (III, 155), by Tremnor (III, 167), and by Trathal (III, 216).

Six Scott motifs are used, although they occur sparingly. They are: Eavesdropping (III, 129), Dreams (II, 25), Duels (III, 194), Attacks (III, 202 ff.), Prisons (III, 109, 152), and belief in the Supernatural (I, 105; III, 160). The same number of times, the author points to coming events (I, 103; II, 68, 83, 210; III, 57, 111).

c) Ritter Angus. Eine caledonische Geschichte nach Walter Scott, bearbeitet von Heinrich Müller. Quedlinburg und Leipzig 1824, bei Gottfried Basse.

This work is not in three volumes, pace Goedeke,¹ but in two. Like Tremnor, it is divided into chapters, and much more carefully composed than Die Erstürmung. It purports to be an historical novel. The action begins with the battle of Flodden Field, and the author describes the conditions in

¹Op. cit., p. 1339.

Scotland at the time of the death of James IV. Once again the story centers around the rivalry of two men for the same woman. This time they are the Earl of Angus and the Duke of Albany, who both want to marry Lady Mary, the daughter of Bothwell. Unlike Scott, Müller has little regard for historical truth, as a comparison of his tale with any standard history reveals.¹

The plot is briefly as follows: The parents of Mary take sides with the suitors, mentioned above, the father, who is a patriotic Scotchman, siding with Angus, the mother, who is of French descent, favoring Albany's suit. She withholds her consent, although Mary is in love with Angus and has promised to marry him. He decides to abduct her, since Bothwell, whose fearsome and prudent nature resembles that of Moran in Tremnor, is afraid to incur the wrath of the Regent and Lady Bothwell. Meanwhile Lord Home, a friend of Angus, had made an unsuccessful attack upon Albany in Edinburgh and is forced to flee to the mountains in disguise. Angus, who has been aided in his abduction by Heinrich, Mary's brother, brings his bride to his father's castle, where she is welcomed by his parents, and his sister, the Lady Glami. His father, George Douglas, goes to see Herburn, Count of Bothwell, who bears no malice towards Angus for having abducted the Lady

¹All historical criticisms based on John Hill Burton's History of Scotland (Edinburgh, and London, 1906, revised edition), and on The Complete Peerage (London, 1910).

Mary. Not so his wife, who cannot forgive such a blow to her ambition to see her daughter Duchess of Albany. The Regent, as a defeated rival, is seized with an implacable hatred against Angus, who marries Lady Mary at his father's castle. Meanwhile Lord Home has been captured and executed in spite of his wife's attempt to soften the Regent's heart.

Angus, who had joined the conspiracy to overthrow the Duke, is first imprisoned and then exiled; he goes to the court of Henry VIII followed by his wife and her friend, the Lady Home. They are visited by Lady Bothwell, whose extravagant life in Paris had caused Herburn to recall her to Scotland. She tries in vain to make her daughter accompany her. Albany, who has incurred the hatred of all the Scottish nobles after the exile of Angus, abdicates after a vain attempt to import French troops to help him enforce his government. Ross, Murray, Argyle, and Bothwell are made Regents and all exiles are recalled.

Angus becomes the leader of the young king's advisory council. He grows so powerful that his position virtually becomes a dictatorship. The dowager Queen Margaret hates Angus because of his unflinching patriotism and unwillingness to incline to her will and makes overtures toward bringing back the former Regent, Albany. Through Kingling, a spy, Angus intercepts some of her correspondence and accuses the Queen of treason.

Although the young king is in love with Lady Glami, Angus is unable to win his confidence, partly because of the Queen's influence, and partly because two favorites, Glomeron and Mervitle, are being used by the other jealous members of the council to agitate against him. With the help of the favorites the Queen is able to discredit both Angus and his sister Glami so completely in the eyes of the young king that he turns away from Angus entirely. The latter becomes desperate, seeking to hold himself in power by a despotism which only increases the number of his enemies. He accuses the Queen of prejudicing the king against his own countrymen in favor of the French and sends her to Stirling, where she is kept a prisoner. The young king is sent to Falkland. His two favorites are not allowed to go with him and are spirited away to a dungeon when they make seditious speeches against Angus. The king tries to bribe his jailer Guigmair to let him escape, but the latter remains faithful to Angus (like the keeper of Balclutha, Tronterin, in Die Erstürmung).

The nobles now hold a meeting in Edinburgh and decide to liberate the king. They take Falkland by storm and James V joins his mother at Stirling. Angus approaches with a large army but is defeated and forced to flee. Among his pursuers are the baronet Mervitle and his daughter Johanna, who is in love with young Glomeron. By chance, they spend the night in the same castle in which the favorites have been confined. They are liberated and the lovers united. Angus makes another

vain attempt to take the Stirling Castle, flees to his summer residence, Kerburn, where Mary tells him that the nobles have deprived him of his Earldom. They flee to London, where Mary dies four weeks later.

Such is the strange mixture of truth and fiction in Ritter Angus. That Müller takes much greater liberty with his presentation of historical characters and facts than Scott, can be seen by comparing the novelistic characters with their historical prototypes:

(a) The Earl of Angus. Although Müller tells us nothing of Angus's marriage to Queen Margaret or Margaret Maxwell, he is correct in giving the name of his first wife, who was in fact Margaret or Mary, second daughter of Patrick (Hepburn), first Earl of Bothwell. But he makes this marriage take place after the battle of Flodden Field, when the real Angus was getting ready to marry Queen Margaret. Mary Bothwell died in the year of the famous battle. That Angus opposed the regent is historically correct, but the rivalry for the hand of Mary Bothwell is fictitious. Müller also ignores the fact that Angus was twice exiled to France. Correct is the author's presentation that the Earl treated the young king with severity, acting more like a jailer than a guardian.

(b) The Duke of Albany. In depicting this character, Müller has followed the historical tradition, when he depicts him as a "Frenchified," luxury-loving, but cultured nobleman,

very proud, vain, and ambitious, very despotic and contemptuous of the Scotch nation. The author does not mention the fact that Albany was recalled in 1521; he merely states that Queen Margaret tried to bring him back. His name has never been connected with that of Mary Bothwell.

(c) Hepburn. Müller misspells his name, making it "Herburn."

(d) Lord Home. He was a much older man than Müller describes him. He was the most powerful of the Angus party; our author describes him as operating independently, which is not historically correct. The real Home was not executed alone in Edinburgh, as described in the novel, but in company with his brother. Nor does Müller mention the fact that the governor, La Bastie, whom Albany had left behind, was slain by members of Home's party in 1517.

(e) Cardinal Beaton. Müller misspells the name, "Beaton," and has him head the clerical faction that cooperates with Lord Home to overthrow the Duke of Albany. The real Beaton had nothing to do with any conspiracy against the Regent, but headed the embassy that was sent to France in 1538 to select the second wife for James V.

(f) George Douglas. Since he fell at the battle of Flodden Field in 1513, he could hardly have welcomed Mary Bothwell at his castle a year later, especially since she, too, had died in the preceding year.

(g) Lady Glami. She appears in Ritter Angus as "die kleine liebliche Glami, Angus's jüngste Schwester," who welcomes his bride and wins for a while the heart of the young and impressionable James V. Burton's History of Scotland (III, 168 f.) connects her with a much more sinister fate:

"During the trials and executions for conspiracies against the life of James V, some of the victims were connected with the exiled Angus. One of these was the Lady Glamis, sister of Angus. The charge against her was that she had 'conspired and imagined the destruction of the most noble person of our most serene lord the king by poison.' She had been charged at an earlier period with the 'intoxication' of her first husband. A term which then meant poisoning. On the final charge the savage sentence of death by burning was passed on her, and it was carried out."

Most of the other characters are purely fictitious. One may look for a long time in vain for Lord Balroney, the father of Lady Home, or for those mysterious favorites, Glomeron and Mervitle.

While Müller is not interested in following the entire fate of the historical characters, he also does not take the trouble to give accurately the names connected with any situation he is describing. Thus, the regents after Albany's departure were not Ross, Murray, Bothwell, and Argyle, as he states, but Angus, Arran, Huntly, Argyle, and two archbishops. Nor is it true that Queen Margaret hated Angus for his vaulting ambition; she was really a most fickle character, who wanted to be rid of her husband because she was having another love affair at the time. She divorced Angus, not without some difficulty, in 1528. Müller could have been but ill informed

of Scottish history when he can let Angus exclaim, "... und schottische Meuchelmörder gibt es nicht" (I, 63).

With characteristic diffidence the author omits long or vivid descriptions, contenting himself with mentioning the bare facts. When Angus abducts Mary, we merely hear that they rode over hill and dale, arriving at the castle the next morning (I, 120). When various castles are fortified, we do not learn how this was done, but only read, "die Festungswerke wurden in einen furchtbaren Vertheidigungszustand gesetzt..." (I, 131). The unfortunate Lord Home wanders about in the wilderness, among rocks and caves, but the scenery is never described (I, 132); and a trip to London contents itself with a bare mention of the various towns that are passed en route (I, 214). When Angus entertains the young king at Kerburn for a week, we recall the magnificent entertainment of Leicester at Kenilworth, but in Müller's account there is a complete lack of description (II, 163). Reminiscent of Scott is the author's omission of any love scene when Johanna and Glomeron are reunited (II, 284). Characteristic of romantic fiction are the exaggerated emotional outbursts. When the Queen is taken to Stirling Castle her eyes glitter and she gnashes her teeth (II, 199).¹ Müller's heroes often make hurried night trips to the dwelling of their beloved, arriving either in the early morning or during the night. Fillan in Die Erstürmung, Trathal

¹Other examples: I, 199, 245, 248; II, 11.

in Tremnor, and Angus all arrive at an untimely hour. Even the speeches of the prospective fathers-in-law resemble one another.¹ The secret passageway likewise is a constantly recurring element. Angus and Mary leave Kerburn by a secret exit (I, 166), just as Rino and Malvina had done in Die Erstürmung, or Clunar in Tremnor. In both Die Erstürmung and Ritter Angus (I, 120), the bride-to-be consents to be abducted.

The contrast most strongly presented is that between Scotch simplicity and straightforwardness and French culture and duplicity. The former traits are represented by Herburn, Angus and Mary; the latter by Albany, Mary's mother, and Queen Margaret. The wife of Bothwell is characterized as especially frivolous and pleasure-seeking, while her daughter is what Müller calls, "ein reines, frommes Herz" (I, 258). She forms a contrast to her husband Angus by her love of the simple life, whereas he is willing to sacrifice everything to his lust for power.

In this novel, too, Müller is unable to record significant conversation. He prefers to paraphrase it in a vague

¹Thus, Salgar greets Fillan with, "Wie soll ich Eure frühe Ankunft deuten! Naht ein Häuptling aus der Ferne mit seiner Rotte, der mir Fehde bieten will und seid Ihr der Bote, der mir das melden soll?" (I, 66); and Herburn says to Angus, "Sehe ich recht, so seyd Ihr es, Angus. Aber so vor Tagesanbruch? Hat sich Gefährliches ereignet, was Ihr mir nicht zeitig genug zur Kunde bringen könnt?" (I, 66 f.).

and general way.¹ The author resorts to parabasis only once (II, 284).

The faithful servant, who appears so prominently in the Waverley Novels, has two representatives in Ritter Angus: they are "der alte Martin" (I, 262), who welcomes Lady Home at her father's castle, and Edward Guilmair, who refuses the young king's bribes at Falkland (II, 259). There is only one case of a character appearing suddenly and unexpectedly.

On five occasions Müller points to coming events.²

Disguises are used by Lord Home (I, 118), Angus (I, 133), and Johanna (II, 268). The latter accompanies her father in his pursuit of Angus, dressed in a suit of her brother's armor.³

Of Scott motifs the Attack occurs four times (I, 161, 160; II, 226, 260), Eavesdropping twice (I, 250; II, 181), the Prison twice (I, 139; II, 228), the Dream once (II, 252), and the Duel once (I, 46).

d) Lady Glami oder der Kerker von Stirling. Ein Roman nach Walter Scott von Heinrich Müller. Quedlinburg und Leip-

¹As when Mary's brother Heinrich is outlining the plan of her abduction, of which he heartily approves (I, 74), "Heinrich begleitete ihn (Angus) auf eine weite Strecke, mit dem er Worte wichtigen Inhalts sprach."

²I, 49, 164, 235, 279, 293.

³In Die Erstürmung, Malvina accompanies Rino in a similar disguise, and in Tremnor, Corma accompanies Trathal in male attire.

zig, 1824, bei Gottfried Basse.

This novel in three volumes and without chapter divisions is a sequel to Ritter Angus. At the beginning of the tale, Angus is in exile. James V hates all members of the Douglas family, including his former beloved, the Lady Glami. Both she and her mother are ostracized, since all nobles fear to incur the king's anger by associating with them. Two rival suitors battle for her hand, James Bothwell, the son of Herburn, Earl of Bothwell, and Henry Murray, son of Count Murray.

The narrative opens with a visit of Glami and her mother to the friendly Earl of Bothwell. They take along a strong escort, since they have heard rumors of an intended abduction of Glami through one of her friends, Anna Auley. During their visit a bloody quarrel occurs between Volkolieth, one of the servants of the Douglasses, and Patrik, the particular servant of James Bothwell. The latter had been in charge of the men who were to have abducted the Lady Glami. She turns against James Bothwell and he leaves to visit his friend Henry Murray, to whom he confesses his love for Glami. Henry points out the political folly of such a courtship, shrewdly concealing the fact that he himself means to propose to her. In spite of his father's prohibition, James Bothwell pays a secret visit to Glami, only to learn from her that his hopes are vain. He leaves her castle of Doventale, uttering dire threats.

The scene shifts to the court of James V, who is

taking council with his favorite, Lord Malcolm, concerning the suppression of the nobles. They decide to seek an ally in the church and make Cardinal Beaton prime minister. The priests are instructed to consider themselves servants of the king and are rewarded with rich benefices. Many of them abuse the proud and rebellious nobles in their sermons. Lord Malcolm, appointed custodian of the Douglas estates, proceeds to fill his own pockets. Both the abusive speeches of the priests and Lord Malcolm's thievery increase the resentment of the nobles against their king and his clerical henchmen, and when one of the priests, Michael Kirway, abuses the Earl of Bothwell, from the pulpit, he is murdered. The Earl, although innocent, is summoned to Edinburgh and tried by the insolent prime minister, who angers him to the point of making seditious speeches during the trial. For this he is exiled. Suspicion then turns against James Bothwell, who appears before the king, accompanied by his friends, Murray and Forbes. At this point Cunert, a faithful servant of Bothwell, who had been with his master during the deed and had struck the fatal blow, appears and confesses that he alone is guilty. Bothwell is kept in prison for a while and Cunert is condemned to death but rescued by Forbes and escapes to England. Murray goes to Duns Kirk to tell Lady Bothwell of her son's fate and then hurries to Doventale to see Lady Glami. On the way, he meets Lord Malcolm, who is on his way to Edinburgh and prophesies

that a dire fate will yet overtake him. Unknown to Murray, this threat is carried out by Forbes, who abducts Malcolm, slays several of Malcolm's followers, and imprisons him in a tower in charge of his servant, Duns Mackertine. During the night, messengers of the king arrive at Doventale and with great insolence demand to know where Malcolm is, accusing Murray of being connected with his disappearance. They finally leave, uttering threats that are never realized. After the betrothal between Glami and Murray has taken place, James Bothwell is released from his captivity and hastens to see the lovers. He accuses Glami of infidelity and threatens to set her castle on fire; his behaviour so incenses Glami and Lady Douglas, that they leave, slamming the door behind them (II, 203). Bothwell then goes to Berkenlitte, and accuses Murray of having made use of his imprisonment to steal his bride. He likewise announces that he intends to side with the king against the nobles.

In the meantime we hear that the faithful Cunert has joined the exiled Earl of Bothwell in London, where the news reaches them that Forbes has been betrayed by Duns Mackertine, captured by the king's soldiers and executed. James Bothwell has not given up all hope of winning Glami, since he hears that Murray has rendered himself unpopular at Doventale by his arrogance. A new custodian, Lord Burleigh, replaces Malcolm in the management of the Douglas estates. It is through him that James Bothwell learns that Glami is

far from happy and seems to regret her alliance with Murray. At Bothwell's request the king promises to have his father recalled. When Henry VIII invites James V to the conference at York, Beautoun, who fears that the Catholic clergy may lose their influence, prevents him from going. When the Scotch king is threatened with war by his uncle he is forced to turn to the nobles for support. Angus, whose allegiance Henry VIII has been trying to gain by crafty promises, leaves London and hastens to Doventale Castle in disguise. It is his plan to gather together the nobles under his banner and force James V to grant their wishes. A meeting is called at the "Patrikeiche," but it is unsuccessful, as most of the nobles turn against Angus. Only a few of the more hot-headed pledge themselves to his cause. With these he marches on Edinburgh, capturing Malcolm's castle on the way and killing the owner. Defeated by the king's soldiers, Angus flees to Doventale Castle, which is besieged and forced to surrender. Since the Castle is to be stormed and all the defenders put to the sword, the women and children are permitted to leave. Disguised in Glami's clothes, Angus seeks to escape but is recognized by the baronet Mervile and stabs himself rather than be taken prisoner. Lady Douglas and Glami are secretly imprisoned at Stirling Castle by order of the king. Murray has nothing more to do with Glami, since he fears to involve himself in danger by an alliance with one of the persecuted Douglas family. James

Bothwell, however, determines to rescue his beloved. When she is brought to Edinburgh he overpowers her weak escort and flees with her over the border into England, where they remain until the king's death.

Most of the characters in this strange mixture of phantasy and history are fictitious. The few names that are borrowed from the period of James V belonged to people who in no way resemble the strange creatures of Müller's narrative. No such person as a Lord Malcolm was a favorite of the king. The name itself could have been suggested by Macbeth or the names of the early Scottish kings. Although there was a Lord Burleigh at the time of James V, he was never connected with the estates of the Douglas family but rather with plans for aiding the Scotch Reformers.¹ The Oliver Sinclair, who was defeated at Solway Moss is the Oliverius Sinclair of Müller's romance; but very few of his ten thousand soldiers were captured by the English.²

The baronet Forbes is the character that has undergone the greatest change, if one does not consider that of Lady Glami, treated in the preceding section. The real Forbes, known as "Master of Forbes," was married to the sister of Angus. Like Lady Glamis, he was executed on trumped-up

¹J. H. Burton, History of Scotland, III, 359.

²Op. cit., III, 183.

charges, viz., that he had had a design to shoot the king with a culverin as he passed through Aberdeen, and that he had refused to follow the Duke of Albany upon English ground. (The latter charge could be made against the entire Scotch army.)¹ That James V was unfriendly to the nobles of Scotland is a matter of history. He was known as "The King of the Commons."² Correct also is the incident of the proposed meeting at York between the two monarchs, as well as the motives for not desiring an alliance between James of Scotland and his anti-Catholic uncle, Henry. The rôle played by the Cardinal-Prime Minister is unhistorical.³ Entirely fictitious are the murder of the priest, Michael Kirway, the betrayal of Forbes by Duns Mackertine, and the entire love story. The many invented names are at times slightly ludicrous. Thus, Lord Burleigh's wife is called "Mechtilde," the faithful gatekeeper at Doventale Castle bears the euphonious name, "Limperbitte," two castles are called "Berkonlitte" and "Birkditle," and the nobles meet at the "Patrikeiche." The friend of Glami, who warns of the intended abduction is "Anna Auley," a name strangely reminiscent of Allan M'Aulay in A Legend of Montrose. Hepburn's name is still characteristically misspelled "Herburn."

¹Ibid., III, 168.

²Ibid., III, 184.

³The historical Cardinal Beaton has been discussed in the preceding section.

Once more the rivalry of a good and a bad character for the hand of a maiden forms the central theme of the narrative. James Bothwell, with all his impetuosity, and rash headstrong nature is pictured as a fundamentally good and generous individual, while his friend Murray is the sly schemer, who conforms to the conventions while secretly pursuing his ambitions. The heroine is an uninteresting, pale, romantic maiden, yielding to the circumstances imposed upon her by convention. When Glami hears the sound of the quarrel between Volkoleith and Patrik at Duns Kirk Castle, she nearly falls into a faint.¹ Müller's women are modest creatures. "Wer Recht oder Unrecht hat, dass kann eine Frau nicht so leicht entscheiden," exclaims the Earl of Bothwell's wife. Their place is the home.² We are constantly reminded of the conventional type of the "deutsche Hausfrau," so familiar in Müller's own middle-class environment. Bothwell's unjust accusations of Glami are just like those that Clunar hurls at Corma in Tremnor.

Not only the female characters resemble one another in the many novels of the German author; incidents, too, tend to repeat themselves. The frequency and similar manner of suicides amounts almost to a "motif." Thus the betrayer of

¹I, 117: "Es hatte sie eine solche Angst befallen, dass sie halb ohnmächtig auf der steinernen Stufe niedersank, und weder vor-nach rückwärts konnte."

²"Doch, was geht uns der Staat an, das Haus ist unser Reich, wo wir regieren" (I, 96).

Forbes, Duns Mackertine, does not live to enjoy the benefits of his vile action, but hurls himself off a cliff (III, 54), as Henry Murray does, when he realizes the baseness of his actions (III, 86); and we are reminded that Bosmina in Die Erstürmung, and Clunar in Tremnor found their death in a similar manner. Müller also carries over his habit of having characters appeal to pagan gods in a novel in which all the characters are supposedly Christians.¹

Scanty description is another constantly recurring feature. In Lady Glami, a wolf hunt is summed up in a few words (I, 154): "Die Jagd war glücklich, und mehrere Wölfe, auch zwei Bären, wurden erlegt." Caves occur only once, when the persecuted Forbes seeks concealment after the escape of his prisoner Malcolm (III, 42 f.). Platitudes abound as usual. Thus Henry Murray offers Lady Douglas but meagre consolation for being robbed of her estates by the favorite, Malcolm, when he assures her that, "Im Schmerz liegt der Keim zur Freude" (II, 90), or when Bothwell tells us that, "Wer sein Leben auf's Spiel setzt, der scheut sich nicht, das Gefährlichste, das Höchste zu wagen" (III, 164). Often Müller has one of his characters commence a platitudinous speech with, "Ja, ja," or "Ja, ja, so geht es," a touch of style which does not add strength to the dialogue. That the

¹Lady Glami, "Fürwahr, so treu und fest als Ihr, hatte noch nie ein Jünglingsherz geliebt," sagte Mechtild, "die Götter müssen Euch belohnen." Also, III, 153, 218.

author's "good" characters have a keen eye for the moral lesson is evident from many speeches by the Lady Glami.¹ Moral precepts are also expounded by Margaretha Bothwell, who tells us, "Vertraue meiner Liebe und der Weisheit des Himmels, die auch das Missgeschick für unsere Seele zu einer wohlthätigen Arznei macht, wenn wir sie recht gebrauchen" (I, 100).² Many are the references made to passages found in the Scriptures.³ When they do not make long philosophical or didactic speeches, the characters talk like shopkeepers or pedants, and reveal that Müller is at heart a Philistine of the purest water. Henry Murray thus proposes to the Lady Glami: "Ich bin ein Graf, Ihr seydt eine Gräfin, so passt's sich besser" (I, 84). Lady Douglas uses all the stereotyped platitudes of the bourgeois advocate of "Gemütlichkeit." It is raining outdoors and she wishes to express her satisfaction at being safely indoors: "Nur gut, dass uns Dach und Fach gegen Regen und Sturm schützt, ich denke auch, wenn es draussen so tobt, lässt sich's im Zimmer desto angenehmer plaudern" (II, 117). What a speech this is for a tragic character, whose son is in exile, and whose daughter is being pursued by rival suitors and the king's hatred! In another spot

¹I, 88: "Es scheint zu unserer innern Veredlung und Vollendung zu gehören, dass wir versucht und hart geprüft werden, dass wir schwer fallen müssen, um weiser, selbständiger, für das wahre Gute entschlossener und ihm ergebener wieder aufzustehen."

²Unnatural, pedantic and didactic speeches: I, 86, 92; II, 224; III, 89, 154.

³I, 141; II, 17, 49, 85, 179 f.; III, 150.

she says, "Brodts in Ruhe gegessen schmeckt süß" (II, 130). No such utterly unconvincing dialogue can be found in any of the Waverley Novels.

In his prophecies Müller differs from Scott in that they are not the words of weird, mysterious creatures, who seem to know more than the ordinary mortal, but are remarks that may be uttered by any of the characters. Sometimes they are not even true predictions, as when Forbes foretells the downfall of the king's power (III, 47), or Lady Bothwell speaks of the vengeance to come (II, 72).

Twice the author uses parabatical transitions: once to discourse upon the relationship of the clergy to the nobility, and once to take up the career of the Earl of Bothwell after his exile to England. Disguises are used by James Bothwell and Cunert when they attack the priest (II, 19), by Angus, when he returns to Doventale under an alias as the baronet of Landerdale (III, 149), and again by Angus when he seeks to escape from Doventale Castle in his sister's clothes (III, 191). Of the motifs the most popular by far is that of the Prison: the Earl of Bothwell is kept in prison while the murderer of Michael Kirway is sought (I, 237), his son is kept in confinement in Edinburgh (II, 62), Malcolm is kept in a tower by Forbes (III, 28), Forbes in turn is imprisoned in Edinburgh until his execution takes place (III, 45), Burleigh is kept a prisoner at Doventale (III, 162), and Lady Douglas and her daughter are confined in Stirling Castle (III, 193). The

Attack plays almost as important a part. The assault and murder of the priest give the pretext for persecuting the Bothwells (II, 19), the two assaults, in which Forbes is the leader, are to cost him his life (II, 38, 134); Angus storms Castle Randelisle and kills Malcolm, the king's favorite (III, 186); finally, James Bothwell takes away the Lady Glamis from her escort by force (III, 230). There is only one combat, that between Volkoleith and Patrik (I, 122), which is more of a fist fight than an encounter at arms. Angus challenges Argyle to a duel, during the meeting of the nobles under the "Patrikeiche," but the Marquis refuses to fight with an outlaw (III, 175).¹

e) Der Prätendent. Ein Roman nach Walter Scott bearbeitet von Heinrich Müller. Quedlinburg und Leipzig, 1823, bei Gottfried Basse.

This is a pseudo-historical novel of the time of Queen Anne. The story begins with a trip to Edinburgh by the extremely pietistic Martin Alister of Sirks and his large family. On the way they meet the Marquis of Argyle and his son Charles. Argyle offers to take Alister's eldest son, James, into his household as the personal servant of his son. After a few days in the city, the Alister family returns home and the father takes James to Argyle's castle. They also call on the

¹In A Legend of Montrose, Argyle, too, appears as a very cautious and not overly courageous general.

butler, David Grey, with whose daughter, Christine, James soon becomes acquainted.

Here the author leaves his characters for a while to discuss the fate of the Pretender, whom he elsewhere alludes to as "James III." The scene then shifts to Stirling Castle, where the nobles of Scotland are considering means and ways to recall their king. The more conservative faction is represented by a presbyterian clergyman, who advocates caution. The spokesman of the more enthusiastic group is the knight Owain, who leaves the meeting in disgust, when the nobles are unable to agree. He returns to the Pretender's court at St. Germain without, however, bringing a written guarantee of the Scotch nobles to support the revolt. Since Louis XIV will not aid him without it, the Pretender sends Count Hamilton to Scotland as his emissary.

Here the author discontinues his account of historical events to resume the description of family life. The Catholic Marquis of Argyle is a close friend of the Presbyterian Lord Finlater, whose daughter Margaretha is the sweetheart of Argyle's son. Argyle, however, does not wish his son to marry a Presbyterian and sends Charles to the college at Aberdeen. When Lord Finlater calls on his friend, the two fathers discuss the possible marriage of their children but quarrel over their difference in religion.

The author then returns to the fate of the Pretender

and his emissary, Count Hamilton. When the latter arrives in Scotland, accompanied by his young cousin, Grammont, a terrific thunderstorm drives them to Martin Alister's house for shelter. Here they have opportunity enough to admire the simplicity and virtue of this honest son of toil. The count then goes to Argyle who sends a runner to bear the "Croschtarie" to the various clans. The nobles assemble again at Stirling Castle.

Without any transition, the author leaves his historical account to return to the houses of Finlater and Argyle. Although the lovers have been separated, Margaretha's brother, Henry, delivers a letter to Charles at Aberdeen. In return for this favor Henry demands that Charles help him in his suit for the hand of Annette Bothwell against a rival suitor, David Allan. The latter, however, is a good friend of Charles's, who refuses to help Henry. Henry leaves Charles in a rage, even refusing to take back with him an answer to his sister's letter. He tries to insinuate himself into the good graces of the Bothwell family by pretending that he is a Catholic. He does not succeed, however, in winning the love of Annette, who gives her hand to David Allen. Henry attacks his rival, while the latter is on his way to the celebration of the Popinjay and wounds him severely. Charles leaves Aberdeen and is caught by Finlater who keeps him a prisoner in his castle.

Relations between Scotch Presbyterians and Catholics have grown more and more strained. The Pretender refuses to

sign a manifesto of religious tolerance. The two parties begin open hostilities against one another. The Catholics are lead by Argyle, Breadalbane, Bothwell, and Allan, their Presbyterian opponents by Finlater, Fife, Malcolm, and Nerral. A Presbyterian preacher known as "Adam Knox" holds flaming speeches, warning his co-religionists not to trust the promises of Count Hamilton. He is shot by Argyle's chaplain, Vollister, who is in turn slain by Henry Finlater. The latter also makes a second attempt on the life of David Allan, but this time it is Henry who is severely wounded and brought to his father's castle more dead than alive.

Through the intercession of Margaretha, who is dying with grief at the thought of her lover's captivity, Charles is finally granted his freedom, as well as the permission to see her every day.

Meanwhile the vacillatory behavior of the Pretender has dampened the ardor of most of the Scotchmen. He finally arrives, however, and the banner of St. Andrew is carried to the principal places of Scotland to warn his loyal subjects of his approach. The royal fleet arrives in Perth and is received with wild enthusiasm. The king then proceeds to Scone, where his first thought is to hold Divine service. Even Argyle and Finlater finally become reconciled. An English assassin, Lord Swiften, makes an attempt on the Pretender's life, which is frustrated by the quick blade of the knight Owain. The attempt, however, together with the price of a hundred thousand

pounds that is set on his head, so frightens James III, that he willingly listens to the Comte de Marmon, his French ally, when the latter advises him to return to France. The Scotch are thus left to meet the advancing English troops alone. Count Hamilton is made commander-in-chief. During an engagement Henry shoots Charles, who is nursed back to health at the home of the faithful Allister. In another battle both Argyle and Henry Finlater are killed. Charles does not return to the fray but finally weds Margaretha; and on the same day his faithful valet James and Christine are united.

The "historical" part of this narrative is characterized chiefly by the great number of imaginary events and inaccuracies that make it differ in all respects from anything that Scott ever wrote. Thus, Müller's James III should be James VIII (according to the Scotch enumeration), Count Hamilton was really a duke, and the Duke of Argyle fought against the Pretender, not for him. "Adam" Knox existed only in the mind of the author; the preacher John Knox lived two centuries earlier than he is made to appear, and history knows nothing of his assassination, nor of an attempt made on the life of the Pretender by a Lord Swiften. Lord Finlater never held a military command but voted on a bill to dissolve the Union in 1714.¹ Battles that actually took place, such as the engagements at Preston and Sheriffmuir, are not even mentioned.

¹Burton, VIII, 248.

The person of the Pretender is much idealized.¹ True is only his cowardly retreat at the first approach of danger. Uncertain and faulty orthography adds to the general confusion. The ruins of Scone are spelled "Scom," the Covenanters are "Comvenanters," Invernary appears as "Iverary." Vague ideas of customs and dress prevail: Alister talks of giving his guests mead (II, 37), the Viscount Fife wears a suit of armor at the funeral of Adam Knox, Henry Finlater and his friend, Perroll, attack the English cavalry with lances (III, 215).

The central theme of the tale is not unlike that of Peveril of the Peak, where the lovers are kept apart through the political and religious differences of their fathers. But if Müller read Scott's novel he did not profit by it. Like Dugald Dalgetty in A Legend of Montrose, Charles is to be sent to a college in Aberdeen, but Müller does not mention any by name. In the scene near Stirling, where the hero wins the shooting prize, the reader is reminded of the opening scene in Old Mortality, which contains the shooting of the Popinjay. But beyond the general idea, Müller need not feel indebted to Scott. This is the only one of the German author's novels that contains an attempt at versification: "die züchtige Lalli"

¹"Ueber die schöne, männliche Figur, die Kraft und Würde in seiner Haltung, über die edlen Züge seines Gesichts staunten Alle" (III, 112). Burton points out that the Pretender's chief characteristics were, "a never robust frame shaken by dissipation, a feeble, lazy eye, a sallow cheek, an imbecile smile and listless movements" (VIII, 322).

sings a song of Fingal (I, 190), and later (III, 149), a eulogy on the Pretender. Müller is more apt to repeat incidents or characteristics that he uses in his other novels. Thus, Charles speaks of hurling himself off a cliff when he is being led to Aberdeen (I, 166), and like all of Müller's "good" characters, makes long and extremely tedious Sunday-school speeches. Henry Finlater, as a typical villain, is contrasted with the saintly David Allan, as well as with the hero. The women are always the same type: pious, meek, domestic, and given to fainting spells. "Sanfte Milde" is what Müller likes best in women.¹ The dialogue of all the characters except the villain, bristles with platitudes and pious speeches as well as Biblical allusions and calls on the Deity.² They are the sort of things one might expect to hear in a small village congregation in which the audience is neither wide-awake nor very critical. Müller loses no opportunity to drive home the moral lesson and occasionally comments in favor of his own profession.³ But when he goes so far as to paraphrase

¹III, 144.

²Platitudes: I, 49, 144, 14, 16, 22, 26, 34, 41; pious speeches: I, 7, 12, 186, 222, II, 146, 148, 149, 153, III, 116, 113; Biblical allusions: I, 15, 22, 30, 125, II, 90, 217, 14, 20, 77; calls on the Deity: I, 6, 8, 15, 20, 28, 29, 32, 41, 47, II, 35, 41, 42, 149.

³Thus, after a long and exceptionally pious speech by the hero, Lord Finlater exclaims, "Sprichst Du doch, wie ein Prediger, und ich habe Dich gern gehört" (III, 7), or "Man glaube ja nicht, dass die Geistlichen weiter nichts als unnütze Knechte sind, die ohne Verdienst und Würdigkeit in der Mehrzahl, ihre Pfründe verzehren" (III, 139).

well-known proverbs, Müller would have done better to stick to his preaching and leave the writing of historical romances to those who are better informed and less desirous of uplifting their neighbors.¹

Examples of parabasis occur three times (I, 50, 66, 130), by means of which the author makes use of foretelling coming events. Once he predicts the unhappy fate of Hamilton -- and then forgets to tell us what it is -- and twice he prophesies a bad fate in store for the villain of the tale, Henry Finlater.

Narrative motifs are used sparingly. Charles Argyle is kept a willing prisoner at Clair-Loch (III, 55 ff.), Heinrich fights two duels with David Allan (II, 126, 229), Charles plans to abduct Margaretha (II, 189).

In addition to unreal dialogue, weak description, pietistic verbosity, and ignorance of history, certain stylistic defects tend to make the works of Heinrich Müller unreadable. Almost invariably Müller uses "was" instead of "das" as

¹Examples of paraphrased proverbs: instead of saying, "Steter Tropfen höhlt den Stein," Uncle Conrad says to Charles, "Ein Wassertropfen, der wiederholentlich auf den hartesten Stein fällt, gräbt ihm endlich, als hätte es ein Bohrer von Stahl getan, tiefe Löcher" (II, 137). Count Hamilton says to the Pretender: "Das glühende Eisen lässt sich zu allen Formen schmieden, nicht das kalte" (III, 17), instead of using the pithier and shorter: "Man muss das Eisen schmieden, solange es heiss ist."

the relative pronoun.¹ He likewise prefers the negative form of expression to the more forceful positive form.² He favors the double negative.³ Characters often repeat words twice, a peculiarity often to be found in sermons.⁴ Occasionally an etcetera is thrown in by the author, which seems strangely inconsistent with his usual verbosity.⁵ That many of the characters should speak "Papierdeutsch" is not surprising, since unnaturalness is the chief characteristic of their dialogue.⁶

¹As, "das Gefühl der Liebe, was er für Marie empfand" (Angus, I, 54). Other examples: Lady Glami, I, 34; Angus, I, 228, II, 14, 133, 143; Lady Glami, II, 71, 86, 153; III, 126, 157, 169, 201; Prätendent, I, 82, 174, 197, II, 16, 195, III, 69, 189.

²As, "er war nicht undankbar" (Lady Glami, III, 65). Other examples: Lady Glami, III, 94, 125, 181, 227, 231, 232; Prätendent, II, 10.

³As in Tremnor (I, 98), "Bei keiner Gelegenheit, wo es auf Muth und Kühnheit, auf Geistesgegenwart und Entschlossenheit ankam, hatte es Trathal gezeigt, dass ihm Geschick und die Kraft zu Heldenthaten und kühnen Unternehmungen nicht fehlte." Other examples: Tremnor, III, 181; Angus, I, 279, II, 68.

⁴Prätendent, II, 97, "Ja, ja," sagte Elma, "das hätte ich schon früher tun sollen." -- "Nun, nun," sagte Lady Allan mit behutsamer und ernsthafter Miene." Other examples: Prätendent: II, 3, 149.

⁵Thus in Der Prätendent (III, 154): "Die Anführer der verschiedenen Truppen-corps waren bestimmt, der Herzog von Argyle und der Laird Finlater, zwei kriegserfahrene Männer, erhielten das Obercommando über die Reiterei, etc." or, in the same novel (III, 161), "Gehe nach Spanien, etc."

⁶Examples are especially frequent in Lady Glami. Thus Henry Bothwell says, "Könnte ich doch zu ihrer Ruhe wirken" (I, 101). James Bothwell says, "Es ruft mich eine Stimme, wie aus den Wolken, der ich gehorsamen muss" (III, 75), or the author describes the state of mind of one of his characters thus, "In einer Stimmung, in welcher Blitz und Donner hauset, kam Douglas in Doventale an" (III, 178).

Müller falls into unconscious humor in such passages as "Er starb bald und konnte sein Unglück nicht ertragen" (Lady Glami, III, 240); he shows a lack of taste in his comment on children enjoying food (Angus, I, 263), "die sich's besonders wohl schmecken liessen, weil bei ihnen die Verdauung des Magens durch Unruhe im Herzen noch nicht gestört wird." Scott could never have written such sentences as these, nor could he have composed such a syntactical specimen as the following:

"Mit Christchen, der Tochter des Kellermeisters, David Grey, die mit ihr um den jungen Herzog und seinen Jacob weinte, den sie gar herzlich liebte und welcher Thränen in den Augen hatte, als er sie an seine Brust drückte, da er von ihr Abschied nahm und in den Krieg mit dem jungen Herzog ging, begab sich Margaretha auf den Weg nach Sirks und wartete unter einer grossen Kastanie die Rückkehr des Wundarztes ab" (Prä-
dent, III, 204 f.).

By this time, it should need no further proof that the subliterary specimens that bear Heinrich Müller's name do not resemble anything from the pen of Walter Scott. A man reveals himself by his works. From a perusal of the Waverley Novels one concludes that the author is a man of good society, of impeccable taste, a sportsman, an antiquarian, a student of history, and a lawyer. It is quite obvious that Müller lacks these characteristics. He belongs to the middle class, knows nothing about dueling, combats, or battles, has never studied history, and has no conscience about historical names for the fantastic creatures of his imagination. Müller cannot paint pictures like Scott, because his attempts at description have not been preceded by any study of the scenes he tries to por-

tray. But the greatest difference between the two writers is in the dialogue: Scott's is dramatic and characteristic; no two of his creatures speak alike; while with Müller there are only two kinds of speeches: the pious orations of all the "good" characters and the melodramatic utterances of the villain, who is just as unconvincing in his total depravity as the hero is in his saint-like virtue.

In his titles, Müller usually selects a name that has little or nothing to do with the story. In Die Erstürmung von Selama, the conquest of this stronghold does not occupy over three pages, and in Lady Glami oder der Kerker von Stirling, Stirling Castle is only mentioned as the place from which Glami is taken to be brought to Edinburgh for trial. Müller chose his titles for the same reason that he put Scott's name on the title page: to attract readers, who thought that they were going to be thrilled by a harrowing Gothic Romance, little knowing that all they would get would be a sermon.

3. Pseudo-Translations of Other Writers

a) Die Circe von Glas-Llyn. Ein Roman nach Walter Scott von K. Heinrich Leopold Reinhardt (Leipzig 1822, bei Wilhelm Laufer. IV. 90) is mentioned in Goedeke's list as No. 4. The author (1771-1824) was a native of Saxony, the editor of the "Taschenbuch," Amor, and the author of epics in verse and prose.¹

¹Kosch, II, 1990-1991; not in A. D. B.

The principal character of the story is the knight Sir Owain Glendwyr, who is depicted as the liberator of Wales and the successful opponent of Henry IV (1367-1413). The historical grain of truth is that there was an Owen Glendower, who rebelled against the English, but was disastrously defeated at the battle of Shrewsbury in 1403. The plot of this strange mixture of perverted history, Arthurian romance, and plagiarisms from Scott and Ossian is as follows:

After the death of Richard II (1400) most of the estates of Glendwyr are confiscated by Henry IV and given to his favorite, Lord Grey, who is in love with Glendwyr's daughter Johanna. He abducts her, setting fire to Glendwyr's castle in the valley of Glissey. The latter's youngest daughter, Alicia, and her lover Edward, the Earl of March, are in the valley at the time, witness the conflagration, and the young nobleman rushes to Johanna's rescue.¹ He would have been defeated by overwhelming odds but for the timely intervention of Glendwyr, who summons up an army of supernatural creatures, creates artificial lightning and so terrifies the abductors, that they flee, leaving Lord Grey a prisoner in the hands of Glendwyr. The latter sets him free and tells him to return to the king. A comet appears that Merlin has foretold

¹ Although the Earl of March is an historical character, neither he nor his bride are mentioned again in the four volume narrative.

will announce the freedom of Wales from the English yoke. On his return to his castle at Sychart, Glyndwr, or Owain, as he is sometimes called, learns that his youngest daughter, the beautiful Gwenllian, has just returned in company with her father confessor, from the convent at Bedgellert.

A great deal of mystery enshrouds these two characters. Gwenllian is not really the daughter of Glyndwr, but his ward with whom he is madly in love; and the Franciscan monk, who accompanies her, is Philip Ap Rhys of the race of Maeshyved, a prominent leader of the bards, whom Henry IV is said to have banished. He is Glyndwr's rival for the love of Gwenllian, whom Glyndwr and his friend Sir David Gwyllim, another prominent bard, have met at "the blue lake" as the nymph Helen. Another lover of the mysterious nymph is Javan (sometimes called Ivan), Glyndwr's only son.

Allies of Owain begin to arrive at Sychart to discuss the approaching uprising against the English. The most influential advisers of Glyndwr are the two bards, Philip Ap Rhys and Gwyllim. The latter has fallen in love with the female companion of Gwenllian, who calls herself Mildred, posing as a chamber maid, but whose real name is the Lady Iscoed. She is also the sweetheart of his youth, but he does not recognize her. During the night he begins a serenade, which the jealous Javan thinks is intended for Gwenllian. Gwenllian's guardian spirit, Ramiel, arrives in time to prevent a duel. After

Glyndwr has departed with his army, Gwenllïan disappears from Sychart. She is abducted by Lord Grey and held a prisoner at his castle of Ruthin. Glyndwr leaves his victorious army on the eve of an important battle, sacks the town of Ruthin and captures Lord Grey, who protests that he is ignorant of Gwenllïan's abduction. Owain rejoins his army, taking up a fortified position at Caer Drewyn. Here he learns from Sir David that King Henry is at Shrewsbury with 40,000 men.¹ But Owain is more pre-occupied with the fate of Gwenllïan than with winning battles. He accompanies Phip Ap Rhys to a mysterious cave, where they consult a spirit, who tells them that Gwenllïan has been abducted by Mortimer and Arundel, two lords, who are hostile to the Welsh cause. They have taken her to the town of Radnor. Glyndwr arrives in time to prevent her dying the death by fire for witchcraft, but loses sight of her in the confusion. Another hostile Lord, Montalto, has spirited her away to Lord Arundel's castle of Dinas Bran. Owain hastens hither marching at the head of his army and singing the battle song: "Ar hyd y nos." He then begins to bombard the castle with the aid of six cannons.² The fortress capitulates, largely because two spirits, Helen and Ramiel, are on Owain's side. He sends Gwyllim, Mildred, Gwenllïan, and the

¹This is the only reference to the historical battle; the victories of Glyndwr's armies are imaginary.

²The author has evidently forgotten that gun powder was invented about 50 years later.

faithful servant Morgan to South Wales to recruit soldiers for the cause. On their way to the Castle of the Black Rock, they seek shelter in a cave from an approaching thunder storm. Here Gwyllim is entertaining the girls with the story of his youth and is about to recognize in Mildred his former sweetheart, when three robbers enter and take him prisoner. They lead him before their jovial leader, Twm Sion Catti, who turns out to be a friend of Sir David's. The latter is released and returns to the cave only to find it empty.

In the meantime the main battle is about to be fought. The two leaders, Henry IV and Glyndwr, meet on a hill on the evening before the engagement and the king, who first appears incognito, tries to persuade Glyndwr to refrain from the struggle. His attempt is unsuccessful and the Welsh win an overwhelming victory with the aid of two spirits, bearing the banner of Merlin with his emblem, a dragon embroidered in gold. Glyndwr also strikes terror into the heart of the enemy by using Greek fire (IV, 33). We are led to believe that the spirit of Merlin is on the side of the Welsh.¹ The earth gives way beneath the English, and a torrent of melted lead, stones, earth, and flame descends upon them. The waves of the

¹"Als das Echo des Donners in der Luft verschollen war, ertönte durch das grausende Schweigen beider Heere Glyndwr's fragende Stimme: Ist die Stunde gekommen? Worauf eine andere Stimme, die Allen fremd war, dumpf und hohl antwortete: Ja, sie ist gekommen, die Stunde" (III, 175).

Ceirog river receive the bodies of all those that are not massacred.

Meanwhile Sir David has arrived at the Castle of the Black Rock. He enters a splendid room in which a young lady is reclining on a sofa, reading a book. It is Gwenllian. Suddenly the ceiling opens and a table laden with the choicest food and drink descends to the floor. An invisible hand presents a goblet to Gwenllian's lips, but she knocks it down. When it reaches the ground, the liquid becomes a vapor, which assumes the shape of a young knight. It is Philip Ap Rhys. He stamps on the ground, a wall rolls aside, and Gwenllian beholds first a battle scene and then a coronation ceremony, in which she appears, seated on the throne. When Philip begins to make advances to her, Sir David draws his sword and begins to attack him. When the sword tip touches the knight's silver armor, Gwyllim receives an electric shock that paralyzes his arm. The floor then opens beneath him and he descends into a black cave, filled with captives in chains. One of these tells Gwyllim that he can escape if he ignores the imaginary horrors that surround him on every side. He reaches an aperture that leads into a typical rococo garden, where he meets his beloved Emma and the faithful Morgan. He then returns to the field of battle. On the way he encounters a humorous character, Jolo Goch, and gives him a message from the robber captain, Twm Sion Catti. Jolo Goch discourses at length on the gastronomic habits of the Romans while watching the battle

rage below. After Glyndwr has defeated Mortimer in single combat, and the Welsh have won another decisive victory, he sends Gwyllim to the castle of Stanach, where Emma and Gwenllian have gone to nurse the wounded. Among these is Javan, who dies after bidding Gwenllian a tender farewell.

At last the day for Glyndwr's coronation arrives. Instead of rejoicing he quarrels bitterly with his rival, Philip, who is to marry Gwenllian to strengthen the unity among the Welsh. An attempt is made on the life of Glyndwr by Gam, a disgruntled relative, but the dagger breaks against the armor of the newly crowned king. Gam is sent into exile. Ambassadors from various European nations arrive to congratulate the newly chosen ruler. To every messenger Glyndwr speaks in the language of his country. All are astonished at this unexpected linguistic talent, -- as is the reader. The last to arrive to do homage to Owain are the newly married pair, Philip and Gwenllian. When Glyndwr beholds his beloved as the wife of his rival he has to be forcibly prevented from stabbing himself. But finally he acquiesces in the inevitable and bestows his blessings on the pair.

Reinhardt differs from Müller -- and from Scott as well -- by his love for introducing the supernatural at the expense of all verisimilitude. The fantastic nature of the heroine, who appears as an earthly maiden or as a supernatural spirit, the spirit Ramiel, the magic deceptions practiced by

Glyndwr, suggest that the author had at least a superficial acquaintance with Celtic literature. Most of the names of persons and places are of Celtic origin.¹

One passage resembles in style and content the Ossianic poetry of MacPherson. Thus on the eve of the second battle between the Welsh and the English, Gryffyd Llwyd, Glyndwr's favorite bard, sings a song in true Ossianic style (III, 141).² References to Merlin and Uther Pendragon indicate that the author has at least a slight knowledge of the Arthurian Cycle.³ Resemblances to Scott exist in certain details of secondary importance. Thus in his descriptions, Reinhardt three times refers to the scene as it would have appeared to the eye of Salvator Rosa.⁴ Like Robin Hood in Ivanhoe, John Leicester of Norfolk has assembled a band of outlaws who offer their services to Glyndwr against the English. Gwyllim's awakening

¹Names of leading characters are: Morfudd Lawgam - Sir David's bride (I, 113), Cynfrig Gynin - his successful rival (I, 115), Rhys-Maigan - a poet. Place Names: Rhyadergowy, Builth, Gwrthrynnion, Pilleth, Bryn-Glas, Pedwardine, Trebucho, Moel Orthrwm, Porth-y-Ffynnion, Coed y Mynach, Cefn y Bedd, Pettyn-Gwyn, Baehwy, Dynas-Emrys. Miscellaneous: havod-tai (an arbor), cwrw (from the Latin cerevisia).

²"Ueber Dynfals grünen Eichen schwebte der schwere Fittig der Nacht; Schweigen ruhte auf dem Pallast von Sitsilt. Aber warum, schöne, süsse Gladis, mit den milden blauen Augen, warum bist Du allein? Warum bewegt sich so stürmisch Deine schneeweisse Brust, wenn Du die Augen wirfst auf den blondlockigen Knaben, das Kind Deiner Liebe," etc.

³Philip Ap Rhys reproaches Glyndwr for his indecision to accept the crown of Wales with: "Oder achtet Ihr es für nichts, auf König Artus Throne zu sitzen?" (IV, 56). Gwenllïan and Philip behold a spectre at Dinas-Emmery with the standard of the great Pendragon.

⁴I, 33; III, 95, 124.

from his troubled slumbers by music (III, 87) recalls a similar experience of Lovel in the Antiquary. In the castle of Caer Drewyn the apparitions that appear to Sir David are the result of an optical illusion. In the same manner Scott explains the deception practiced on the Roundheads at the royal hunting lodge in Woodstock. Glendwr's monologues¹ recall those of the Waverley Novels. The robber chieftain, Twm Sion Catti, has much of Oldbuck's pedantic erudition (The Antiquary).² Jolo Goch, with whom Twm Sion Catti, has his pseudo-erudite disputes, indulges in as many Latin quotations as the baron Bradwardine in Waverley.³ Gwenllian is referred to as "die Lilie des Thales von Glisseg," just as Effie Deans (The Heart of Midlothian) was called "The Lily of St. Leonard's." In one of his prophecies, the author uses the word "Sassenach" without knowing what it means.⁴

Although Reinhardt makes an infrequent use of parabasis, he once takes up the thread in the manner of Scott,⁵

¹IV, pp. 123-130, 168 f., 170 f.

²As, e.g., in III, 127: "Ich bitte Sie," rufte der Räuber ihm ganz athemlos zu, "wenn Sie mit Jolo Goch zusammen-treffen, so sagen Sie ihm: seine Meinung hinsichtlich der Phönizier und Druiden sei grundfalsch. Und was die Warzen an-belangt; so behaupte ich keck, das Wort Prasin kommt von Pares-On, einer Stadt in Aegypten, wo man die Warze abgöttisch ver-ehrete." He continues in this strain for several pages, and on page 129 we read, "Nunmehr sah Sir David wohl ein, dass er bloss durch Flucht des Alterthümlers sich entledigen könne."

³Five on as many pages, beginning IV, 86.

⁴I, 147: "Sage dem Drachen im Thale von Uanggollen, wenn der Wolf und der Löwe von Sassenach seine Freundschaft suchen, werde der Maulwurf von Lancaster gleich der Erde, die er durch-wühlt."

⁵IV, 1: "Gwyllim, welchen wir unter dem gewölbten Durchgange des Schlosses verliessen, verfolgte seinen Weg."

and once he compensates the reader for the absentmindedness of the hero, so that the scenery is not described through his eyes but directly by the author.¹ Reinhardt shares Scott's predilection for describing a new character through the eyes of another.² Like Scott and Müller, the author has women versed in the art of healing the wounded (IV, 190). Like Müller is the incident of having a woman accompany her lover to the battlefield (IV, 56), the use of "Papierdeutsch," and the sensational nature of much of the dialogue.³ The last two volumes of this four volume work are anonymous, so that the possibility of Müller's co-authorship would be possible but for two reasons: the lack of his grammatical and syntactical blunders and the absence of sermonizing speeches. Only once do we find allusion to the Scriptures, as when Philip says (IV, 75), "Esst nicht davon, rührt Sie nicht an, sonst seid Ihr des Todes." Some of the conversation contains the most

¹III, 15: "Indes setzte Glyndwr seinen Marsch nach Ruthin fort, ohne ein Hinderniss anzutreffen. Am Ufer der gekrümmten Deva hin, ging der Zug zwischen Gebirgsketten von welche hundert Katarakte sich herabstürzten. Das Erhabene dieser Scenen entsprach vollkommen der Grösse seines Unternehmens. Allein er hatte jetzt keinen Sinn für die Schönheiten der Natur; andre Gedanken beschäftigten seinen Geist."

²As in I, 51: "Lord Grey konnte sich nicht enthalten, die Gesichtszüge des ausserordentlichen Mannes zu betrachten."

³"Papierdeutsch": "So kamen wir in die Schluchten von Snowdon, des Fürsten der dasigen Gebirge" (I, 115). Sensational dialogue: "Ha ha! Sirene! listige Sirene! Giftschlange! Mein Arm wird dich nicht weiter verteidigen," etc. (I, 125). "Ha ha! lachte Glyndwr, aber die Hölle tobte in seiner Brust" (IV, 63).

extraordinary inanities, as when Hoel Sele tells us (I, 65), "Sehr mit Recht hat das Concilium von Trient die Alfanzereien eines Merlin und seinesgleichen verdammt." On an even lower level are the author's attempts at humor in the quarrels between the two pedants, or in the quarrels of the faithful servant Morgan and his spouse.¹ Morgan always uses the most stereotyped colloquialisms in addressing his master, Sir David.² What a far cry it is from such vulgar platitudes to the realistically characterized speech of Caleb Balderstone (The Bride of Lammermoor)! While Reinhardt usually excels Müller

¹Specimens of humor: IV, 47: "War nicht die Düte in ihren Anis ganz vernarrt?", which the author explains in a footnote: "Der ehrliche Morgan meint hier offenbar die Dido und den Aeneas." In the coronation scene the following dialogue between this couple is recorded (IV, 153 ff.): -- Siehst du Sarahchen? ... Ich glaub' 's ist ein geborner Pendragon.

Benda-kron? fragte die cara sponsa.

Wischiwaschi! -- versetzte Morgan. Pendragon - das ist blos'n Titel, ungefähr wie dux.

Ducks? Ne, das hatt' ich nicht geglobt, dass och die Enten'n Titel haben.

And in a footnote the author informs us that, "Dux und Ducks -- im Engl. ein Wortspiel, welches unübersetzbar ist." Thus he tries to make the very uncritical reader believe that he is translating from the English, but even Mr. Touchwood, who occasionally stoops to a pun (St. Ronan's Well), does not quite sink to this level.

²Such as, "Wir sind garstig in die Tinte gerathen" (I, 101), "Wir wollen zusammen durch die Lappen gehn und's Hasenpanier ergreifen" (I, 102), "Ich bin ganz verwirrt unter der Mütze" (I, 105), "Nun werden Sie wohl einsehen, dass ich weiss, wo Bartel Most holt" (I, 108).

in his power of description, he is often equally vague.¹ The author's many anachronisms show that he had but a hazy idea of the time which he attempted to describe.² Caves play an important part in sheltering travellers and providing the settings for scenes of mystery and magic.³ The motif of the Duel is used twice.⁴ The most popular motif is that of the Disguise, which occurs seven times.⁵

b) Jacobine oder der Ritter des Geheimnisses. Ein historischer Roman. Nach dem Englischen des Walter Scott bearbeitet von F. P. E. Richter. Leipzig, Lauffer, 1822, II, 8^o.

Goedeke lists this novel as number five among the imitations. There are two parts; the first part appeared in

¹II, 5: "Als der Morgen zu dämmern begann, liess Glyndwr seinen liebsten Schwiegersohn Adam Dhu (who might owe his second name to either Sir Roderich Dhu of the Lady of the Lake, or to Evan Dhu Maccombich of Waverley) rufen, um ihm eine Standarte anzuvertrauen, die er in der Nacht von irgend einem Unbekannten--wahrscheinlich von dem geharnischten Abgesandten Merlins--erhalten haben musste; denn vorher hatte noch niemand sie in seinem Zimmer bemerkt." Or, III, 20: "Doch er war nun an einem Orte, wo er Geschäfte besorgen musste."

²Sir David Gwyllim is imprisoned for debt (I, 114); bookkeeping is mentioned (III, 69); Henry IV (who died in 1413) uses six cannons in his battle against the Welsh (III, 169); Glyndwr wins the battle by frightening the enemy with fireworks; Orange -- and Cypress trees grow in Wales (IV, 28); terraced gardens, arbors and Louis XV interiors (IV, 29). In IV, 81 the author contradicts himself and says, "Kein Pulverdampf verhüllte die Kämpfenden wie bei unsern jetzigen Schlachten."

³I, 32; III, 87 f.; IV, 19. A dramatized adaptation was called Die Zauberhöhle. (Goedeke, VIII, 40).

⁴II, 4; IV, 104 f.

⁵II, 43, 81; III, 51; III, 153; IV, 23, 57, 156.

1822, the second in 1823. The author's real name is Wilhelmine von Gersdorf¹ and the work a free adaptation of a popular novel, entitled Jacobine von Holland, which appeared in 1791.²

The novel is a complicated one of intrigue, involving the three powers: France, Burgundy and Flanders, who are struggling and plotting to extend their political power and possessions at the expense of the Estates of Holland. The action takes place in the early fifteenth century and centers around the Countess Jacobine of Holland and a chivalrous, unknown admirer of knightly rank named Borsel. He is ostensibly on the side of her enemies, but only to learn of the numerous plots against her. His mission is to warn her of every approaching danger, which he does by using any one of a large number of disguises and the cryptic pass-word: "Geheimniss und Ergebenheit." By such obvious means does the author seek to impress upon the reader that this is a tale of harrowing

¹Goedeke VIII, p. 42; F. P. E. Richter was only one of her pseudonyms. In 1817 she wrote a novel entitled Meg Merrilies, die Zigeunerin (Kosch I, 580).

²In the Literatur Blatt No. 1 of the Morgenblatt für gebildete Stände (January 3, 1823) we read the following: "Jacobine, oder der Ritter des Geheimnisses soll ein historischer Roman nach Walter Scott seyn... Er ist es aber nicht. Es ist nichts, als die schon einmal 1791 auch, wie hier, in zwey Theilen bearbeitete Geschichte der Jacobine, Tochter des Grafen Wilhelm von Holland, Friesland und Henngau im 14-15 Jahrhunderte. Walter Scott muss sich sehr viel Afterkinder unterschieden lassen. Geschrieben hat übrigens der angebliche Bearbeiter F. P. E. Richter recht gut, und an Papier und Druck hat es der Verleger ebenso wenig fehlen lassen." Modern standards of printing would not subscribe to the last statement.

mystery. A very liberal use of titled rulers gives a certain historical atmosphere to the narrative; yet the author in many cases does not give them more specific names than "the king of France," "the Duke of Anjou," or "the Archbishop of Liège," making it well-nigh impossible to trace these characters.

The story opens with certain festivities held at the court of Count William of Holland in honor of the reconciliation between the king of France and John the Fearless, Duke of Burgundy. Count William's nine year old daughter, Jacobine, dressed as a little knight, wins the shooting contest and attracts the admiration of all the guests, especially of the fourteen year old Duke of Anjou, who refuses to leave her side. About six years later they are married in Paris and leave for the Netherlands on their wedding trip. As they are stopping in Lissa the mysterious warner appears for the first time, advising them not to proceed farther, as danger awaits them in the forest near Harlem. The knight Polan, who is in charge of their party, advises them to push on, however, and they continue their journey. The strange knight's prediction comes true and their party is attacked by an overwhelmingly superior force. When Jacobine regains consciousness, she finds herself in a peasant's hut in company with the strange knight, who tells her that he has rescued her from her abductors. Without waiting to receive her thanks he hurries out and sends her husband to her. The enemies who have attacked them belong to the party of the Duke of Burgundy, who has numerous allies in

Holland, among them the nobleman, Arkel. The Dauphin of France dies and Jacobine's husband becomes Dauphin. In Valenciennes a secret meeting takes place between him, the Duke of Burgundy, and Count William, in which the crafty Duke makes the Dauphin believe that the Queen of France plots his destruction and wins him over as his ally against France. Count William goes to Paris for a secret interview with the Queen and narrowly escapes imprisonment, being warned of her evil intentions by a mysterious Franciscan monk.

In Holland the young couple have been whiling away the time, Jacobine by embroidering with her ladies in waiting, her husband by playing ball. Overheated by this exercise he demands a drink of "Kräuterbier," which is handed him by his valet, Andreas Bruni. The latter has been bribed by the Duke of Anjou to poison his master and the prince expires. A speedy vengeance shows that the ever-watchful knight is aware of what has happened, for the body of Bruni is discovered pierced with dagger thrusts and with it a bloody cloth, bearing the inscription: "Gerechte Rache. Geheimniss und Ergebenheit," and the initials: H. v. C.

Jacobine now assumes the relatively modest title of "Countess of Ponthieu" and goes with her father to the Hague, where the Emperor Sigismund has just arrived, to beseech him to confirm her in the possession of her estates. This he refuses to do. Nevertheless, the nobles of Holland swear allegiance to Jacobine, although her uncle, the archbishop of Liège,

has cast a covetous eye on her possessions. The nobles want Jacobine to marry her cousin, the Duke of Flanders. In the meantime her father has grown very ill and Jacobine goes to church to join in the general prayers for his recovery. In the cathedral a stranger hands her a petition, which she reluctantly accepts. It is the accommodating Borsel with another warning. After her father's death, Jacobine opens the petition, reads the opening words: "Geheimniss und Ergebenheit," and learns that her uncle is plotting against her. He appears soon thereafter and offers to marry her, in order to secure peace among the rival factions. As he has just seduced and then poisoned the daughter of Arkel, whose guest he had been at the castle of Gorcum, Jacobine feels that such an alliance would not make for her happiness. She refuses and her uncle leaves for Dortrecht, the stronghold of the hostile faction.

Jacobine assembles an army at Nieuport under the command of the faithful Polan and takes the stronghold Gorcum. Beiling, the betrothed of her bosom friend, Cornelia, is the first to plant her banner on its walls. Jacobine is wounded during the siege, but rescued by the obliging Borsel, who disappears as soon as she is in safety. Beiling is knighted for his heroism and can now marry his beloved, Cornelia Binckhorst.

The nuptials of Jacobine are likewise approaching, to which she looks forward with dread, as she is secretly in love with her unknown knight and has little respect for the dissolute and weak-willed Duke of Flanders. Once more she seeks

consolation in religion. Again her champion approaches her, disguised this time as a Franciscan monk, and counsels her to marry her cousin for the good of the state. This she consents to do. The Duke of Flanders is the helpless slave of his unscrupulous mistress, Fräulein Asche. He cannot return to Brussels soon enough after his wedding with Jacobine, although his presence in Holland will bring peace and unity.

The Emperor Sigismund has made Jacobine's uncle, John of Bavaria, archbishop of Liège, custodian of the Estates of Holland, Sealand and Henegau. With him is leagued the powerful Duke of Burgundy. Jacobine would like to stay in Holland to defend her country against the invaders, but her slothful and dissipated husband cares for nothing but his wine and his mistress. Finally Jacobine leaves without him, assembles an army of 18,000 men at Gorcum, and awaits the arrival of her husband. When he finally appears in a luxurious stretcher with the inevitable Fräulein Asche he so demoralizes the army that Jacobine's efforts are frustrated. Besides, she learns through the omniscient Borsel that the Duke's mistress is secretly in league with the enemy. Against such overwhelming odds Jacobine can do nothing and she has to sue for peace, establishing her uncle as co-ruler of Holland together with the Duke of Flanders, who hurries back to Brussels to his round of pleasure. He becomes so unfit to govern even his own little country that the nobles of Flanders recall his younger brother, the Count of St. Pol, from Paris to take over the

reins of the government. For a while the Duke consents to this arrangement, seems to show some increasing respect for his bride, and even orders his mistress to go to a remote convent. Fräulein Asche, however, communicates with Jacobine's uncle, and a secret meeting takes place between the scheming archbishop and the unscrupulous Duke, who agrees to betray Jacobine into the hands of her uncle. The unknown knight, however, is informed and advises her to join her mother in Valenciennes, where she will be temporarily safe. There the "Ritter des Geheimnisses" visits her and tells her to go to England and ask the aid of Henry V. Jacobine sets out for Calais in company with a faithful squire, Escaillon, and a small escort. They are attacked by Burgundians on the way but defend themselves with such fury that the enemy is routed. Knowing that the Burgundians will return in greater numbers, they dismiss their escort and disguise themselves as peasants.

In England, Jacobine is received with great cordiality; the Duke of Gloucester even proposes to her, yet she has her heart set only on the unknown knight. While visiting the Tower she hears that one of her countrymen is imprisoned there and causes him to be set free. It is the young knight Alburg to whom she presents a ring with the inscription: "Geheimniss und Ergebenheit." He swears to devote his life to her service. Jacobine returns to the Continent with an army commanded by her friend, the Duke of Gloucester. Meanwhile John the Fearless of Burgundy has been succeeded by his son Philip, Count

of Charlesroi, who proposes to marry Jacobine. Gloucester intercepts the letter and the two fight a duel in which the Englishman is victorious. He is then called back to England by the death of his brother, Henry V. Jacobine with her small army is easily defeated by Philip and retires to Berg. Here her champion again appears to her and warns her that she is to be placed in the custody of Philip of Burgundy until a divorce can be procured from her husband, the Duke of Flanders. The next morning the Burgundians enter the town and Jacobine is sent to Ghent, where she is kept in close confinement. A fellow prisoner is granted a secret interview with Jacobine and reveals her identity as Louise, Alburg's sister, telling the princess that plans are made for her rescue. She also knows the pass-word: "Geheimniss und Ergebenheit!" She wants Jacobine to exchange clothes with her, since she has been pardoned, and thus escape from the prison. When the princess refuses to accept this sacrifice Louise stabs herself. Jacobine then escapes in her clothes, going to a fellow conspirator, who gives her a peasant's costume. On the road she meets a farmer, who gives her the well-known pass-word and turns out to be young Alburg, whom the unknown knight has rescued from robbers. He tells her that Polan is awaiting her at Worcum with a large army. Although Jacobine defeats the enemy and takes Schooningen, the fleet sent by Gloucester is destroyed by Philip and the princess is defeated in a second battle in which all of her faithful generals are slain.

A treaty of peace is signed at Gouda, whereby Jacobine is to retain her title and a share in the government but cannot marry without the consent of the Duke of Burgundy and the General States. She then retires to the little town of Goa in Seeland. The inhabitants are so pleased with the honor of having their sovereign live with them that they give a water festival in her honor. Jacobine's ship is wrecked in a storm and she seeks refuge in the castle of St. Martinsdyck, without knowing that it belongs to her unknown champion, the Baron Borsel. When he enters the room unexpectedly the heroine is literally overwhelmed.¹ After her return to Goa, both she and Borsel fall ill from lovesickness. Only a second visit to St. Martinsdyck prevents the champion from dying of a broken heart. The prospect of a speedy marriage brings about an immediate recovery and Jacobine's mother is able to bless the united pair before her death.

Burgundy has learned of the love match through a former jealous sweetheart of Borsel's and claps him in irons, accusing him of high treason for having married without his consent. It is only when Jacobine renounces her title and all claims on the government that he releases her husband, adding, not without a certain generosity, the order of the Golden Fleece and the somewhat lengthy title of "Ober-Land-Jäger-und Flossmeister

¹"-Ihn sehn-erkennen-laut aufschreiben und ohnmächtig zurücksinken, war bei der Prinzessin das Werk eines Augenblicks" (II, 155).

von Holland." After that the couple are allowed to enjoy their marital blessedness without any more outside interference.

There is no resemblance of any sort between this curious tale and any of the Waverley Novels, with the possible exception of the use of mottoes at the beginning of chapter headings. Some of these are taken from Goethe or Schiller, others from very obscure German authors. The descriptions are extremely meagre, often consisting of a single word, the meals served in Borsel's castle being characterized as either "gut," "kostbar," or "prächtig" (II, 154 f.). The supernatural plays a very small part, appearing only once in the person of a "weisse Frau," who sighs and screams before the death of Jacobine's mother. Romantic lack of restraint, so typical of this type of fiction and time accompanies the actions of many of the protagonists. Jacobine's warriors cry aloud and sob with enthusiasm (II, 120), she shows them her streaming wounds to halt their flight in battle (II, 141), the hero weeps abundantly (II, 153). Jacobine faints four times in the course of the narrative (I, 51, 102, 132; II, 155); even Cornelia, who is a minor character, finds time to faint twice in the few times that she appears (II, 135; III, 132).

The most popular motif is that of the Disguise of which there are thirteen examples (I, 10, 75, 84, 159, 169, 188; II, 13, 23, 39, 104, 107, 108, 110); the hero veils himself in a mysterious incognito. The combat or duel plays an

important part. Beiling, only a minor character, fights four duels in the two small volumes (I, 137, 145, 153; II, 122). In no place does the author show any familiarity with the art of warfare, just as the duels are never described at length or with any amount of technical detail. In the abduction scene we read, "Nach Verlauf einer Viertelstunde fielen mehrere Flintenschüsse" (I, 49), in the siege of Gorcum cannon are used (I, 136), as they are indeed in four other instances (I, 164, 186; II, 51, 89), and in his fight with Leerdam, Beiling uses a battle axe, while his opponent is equipped with a rifle (I, 138); nevertheless Beiling wins the combat. Occasional appeals to the reader are not frequent enough to justify the assumption that the author has borrowed this technical peculiarity from Scott (there are only four cases: I, 16, 119, 165; II, 94). Truly, this is one of the novels in which the only influence or connection with the great author is that Scott's name appears on the title page.

c) Elisabeth von Bruce. Nach Walter Scott. Aus dem Englischen von August Schäfer. Stuttgart (Frankh), 1827, III, 120.

This work is listed in Goedeke as number eighteen. One of the longest of the pseudo-Scott novels, it covers 996 pages. It is a tale of a mysterious girl, whose birth and early connections are veiled in obscurity and not revealed until the story is nearly all told. Its vague settings involve Scotland

and Ireland, including a revolution in the latter country that takes place in the eighteenth century. The plot is complicated, filled with tedious and unmotivated episodes and tiresome speeches, and bears no resemblance to any of the Waverley Novels, except for a number of names borrowed without references to the character of their original owners.

The story begins with the third destruction by fire of "Cambuskenneth Lodge" in Edinburgh as witnessed by the master of the bakers' guild, David Daigh, and his friend Benjie Burlin, who are returning from a nocturnal celebration. One of Daigh's neighbors, the midwife, Luckie Metcalf, has been summoned to the Lodge shortly before the fire by a mysterious stranger and returns home in great terror but without telling anything pertaining to her visit. Another witness of the conflagration is an insane spinster, called "Jungfer Jakobina Pingle," who appears constantly throughout the novel although she has no connection with any of the principal characters. Three days later Luckie Metcalf dies (no reasons are given for her death) after having confessed to the Presbyterian preacher, Gideon Haliburton. The scene now shifts to the country estate of Monkshaugh after an interval of nineteen years, where Robert Graham and his nephew, Wolf, reside. The former is a dandy of the old school, living beyond his means and deeply in debt to his neighbor, the upstart Mr. Hutchen of Harletillon. Wolf has purchased a

captain's commission in the dragoons and is about to depart for Ireland where there is a rebellion. Before leaving, he visits the nearby tower of Ernescraig, where the heroine, Elisabeth von Bruce, is living and to whom he is secretly married. Several chapters describe the previous history of Robert Graham, the love affair between Wolf and Elisabeth, and the quaint household of his uncle, who has in his employ a number of quaint servitors: Franz Friesel, his personal servant, and Effie Fechnie, his housekeeper. A constant visitor is the preacher, Haliburton, who has a small congregation at the community of Sourholes. A Sunday is described at which the rival households of Monkshaugh and Harletillon attend church. After Wolf's departure Elisabeth moves to Monkshaugh, where she earns the uncle's love and respect by her undying devotion to his many eccentricities.

Hutchen, who is pictured as an unscrupulous scoundrel, wishes to strengthen his social position by a match between his daughter, Juliana, and Wolf Graham. When he finds out that the latter is married, he drives Monkshaugh from his estate. The old man, accompanied by Elisabeth, seeks refuge in Edinburgh, where he receives financial aid from his relatives. There they live in the same house with Lord Bruce, who has become insane and is attended by a keeper in the pay of Hutchen. Meanwhile a character by the name of "Redmantle" has made several attempts to give information to Elisabeth about her birth and family connections but has always been frustrated. She is a female

character of the gypsy type, not unlike Meg Merrilies, who turns up at critical moments to give advice and aid. In Edinburgh, Elisabeth has just been successful in freeing Lord Bruce from his keeper, when Hutchen appears, claiming guardianship over the old man. But Redmantle, who has a useful knowledge of the villain's past, arrives in time to threaten him and remove his interference. Under her tender care the Lord Bruce, whom she takes to be her father, recovers rapidly. Since they have not heard from Wolf since his departure for Ireland they journey in search of him. They reach the same inn, Sankt Peters Schlüssel, where Wolf had stopped, and trace him to the castle of the O'Connor family, known as "das schwarze Schloss." Wolf had been brought here a captive, after the stage coach in which he was riding had been attacked by the Irish insurgents and the hero captured by the desperado, Denny Slattery, whose mother Bess, is the mysterious Redmantle. Since Wolf's father had been a friend of "O'Connor des Westens" the hero had helped the outlaw leader to escape in disguise. He is consequently treated with a certain leniency by his captors.

When Elisabeth and Lord Bruce arrive at the castle they meet her old nurse, Monica, and her mother, Aileen, who had promised not to see her daughter but had been kept informed of her child's circumstances by the nurse. Monica tells Elisabeth of the family history. The mother had been the betrothed of Lord Bruce but abducted by his rival, Lord Montegle Fitz-

maurice. The birth of Elisabeth had taken place at Cambus-Kenneth Lodge in Edinburgh, whither the two O'Connor brothers had fetched Luckie Metcalf and then burned down the Lodge. The scoundrel Hutchen, who had posed as a friend of Lord Bruce, had acted as the insane Lord's guardian, as well as that of the unfortunate girl and had secured possession of their estates.

Fitzmaurice arrives unexpectedly (the author does not tell us why) and shoots Aileen, although the bullet is intended for Elisabeth. He is then permitted to escape, but is later drowned at sea. Wolf arrives, but cannot immediately rejoin Elisabeth as he has to return to his regiment and explain why he has aided an Irish rebel to escape. He is pardoned. Hutchen meets with an unhappy end. The irate villagers of Sourholes burn down his house when his bank fails. He escapes on horseback, but the sudden appearance of the insane Jacobine Pingle frightens his steed and he is thrown into a ravine and killed. Elisabeth is now free to enter upon her possessions and remodels Monkshaugh, taking Lord Bruce to live with them. An important member of their household is Gideon Haliburton, whose short marriage to Effie Fechner has been terminated by her untimely death (for which the author fails to give any reason). O'Connor later marries Lady Harriette Copely, a wealthy widow, who had been Hutchen's house-guest at Harletillon.

In order to give verisimilitude to his imposture, author Schäfer places his narrative in Scotland, and gives descriptions of Edinburgh, mentioning historical names and places. In his powers of description he surpasses the other imitators of Scott.¹ Like Scott, he makes frequent references to "Szenerie," "malerische Wendungen," and in one case even refers to a painter by name, who is one of Scott's favorites, i.e., Salvator Rosa.² Schäfer begins his novel by prefixing mottoes at the chapter headings, but soon tires of this practice. Of parabatical appeals to the reader there are two in the manner of Scott.³ More significant are the lapses of time: the first one of nineteen years resembling the one in Guy Mannering.⁴ Like Pleydell, Robert Graham has been a member of a social club in Edinburgh, only that Schäfer has changed the name to the "Pokker Clubb." Wolf's impending departure to join his regiment corresponds to an exactly similar situation in Waverley. Redmantle appears in quite the melodramatic style displayed by Meg Merrilies (I, 298). While in Waverley the first five chapters are occupied with the "Vorgeschichte,"

¹Especially detailed is the description of the living room at Monkshaugh (II, 37), described not directly to the reader, but through the eyes of one of the characters, a method characteristic of Scott.

²II, 272.

³I, 55; II, 63.

⁴It occurs after the fire (I, 29); another one of three years takes place after Wolf's departure for Ireland (I, 108).

Schäfer takes seven to accomplish the same task in Elisabeth. In the latter novel the scullery boy Hughoc is arrayed in a livery belonging to the house of Monkshaugh, in order to impress the rival faction representing Hutchen with the number of Monkshaugh's retainers and his consequent importance. Similarly in Old Mortality the goose herd, Guse Gibbie, is forced to join Lady Bellenden's followers when she attends in state the shooting of the Popinjay. In the Bride of Lammermoor Sir Ashton, as the wealthy, unscrupulous neighbor occupies a position similar to that of the unworthy Hutchen; and just as the Master of Ravenswood is conscious that his family is doomed and a sinister fate hangs over him, Schäfer has Monkshaugh exclaim, "Ein hartes Schicksal verfolgt unser Haus" (I, 79). Many characters in Elisabeth find their prototypes in the Waverley Novels. Wolf Graham resembles Edward Waverley: both are cavalry captains, both have been great readers, both are dragged into political complications quite innocently and live for a while under a cloud. Bess Slattery, alias Red-mantle, is the mystery woman who knows all, hears all, sees all, as exemplified by Meg Merrilies in Waverley or Norna in the Pirate. One of Monkshaugh's retainers, the faithful Corporal Fugal, is the "miles gloriosus" type, so admirably exemplified in Dugald Dalgetty of A Legend of Montrose. Both he and Fugal are great braggarts, both have seen extensive service in foreign wars, both are verbose manipulators of strange

tongues.¹ Gideon Haliburton is a reproduction of Dominie Sampson in Guy Mannering, by his awkwardness (I, 46), his physiognomy (I, 50), his love for and loyalty to the Monkshaugh family (I, 85); and like his prototype, he is at once librarian, chaplain, and tutor (III, 337). Monkshaugh has the carelessness in pecuniary matters of Ellangowan, coupled with the excessive verbosity and antiquarian interest of Oldbuck in the Antiquary (I, 63; III, 125).

Many names that Schäfer uses for his characters are suggestive of names used in the Waverley Novels, but they are not used to designate similar characters. Thus "Monkshaugh" sounds suspiciously like Dandie Dinmont's "Mumpsha" (Guy Mannering), "Ernescrag," the dwelling of Elisabeth during her childhood, suggests the combined influence of "Wolfscrag" (Bride of Lammermoor), and "Ernscliff" (a character in the Black Dwarf). "Effie Fechner" has the same surname as "Effie Deans." Monkshaugh's grandmother, known as "die Blume von Strathallan," reminds us of the name applied to Effie Deans, who was called "The lily of St. Leonard's." "Jenny Geddes," the name of a saint as well as of Gideon Haliburton's horse, recalls the Quaker "Joshua Geddes" of Redgauntlet, while "Rothmantel" might be inspired by either the "Cloght-dearg" or Redmantle that appears in The Highland Widow (Chronicles of

¹I, 319: "Lu peti rascaille," grinzte Fugal verächtlich; denn er sprach französisch, so gut als hoch- und niederdeutsch, irländisch und hochenglisch zum Entzücken und zur Erbauung des ganzen Castleburn.

the Connongate, pp. 185-86), or by the "Greenmantle" (Darsie Latimer's sister) in Redgauntlet. A minor character, "Muckle Meg" suggests Meg Merrilies (Guy Mannering) or Meg Murdock (The Heart of Midlothian), while "Gibby Brewis" might have borrowed part of his name from the Guse Gibbie of Old Mortality. Like Scott, Schäfer lets some of his characters think aloud (II, 52, 99, 237). He also introduces a "lauchgewürzte Hahnen-suppe" (I, 271), which is the cock-a-leekie soup alluded to in several of the Waverley Novels. While the author describes the love scene between Wolf and Elisabeth before the hero's departure for Ireland, he occasionally shares Scott's predilection for skipping love scenes.¹

As with Scott, disguises play an important part. Often, however, Schäfer's characters affect masks and long cloaks without any motive discernible to the reader, and we read of "ein vermunnter Fremder" or "vermunnte Reiter" or of "eine vermunnte Person" without receiving any enlightenment concerning the reason for these strange trappings. While there might be some excuse for the fugitive O'Connor dressing in woman's clothes (I, 214), there is no reason why the Lady Aileen should conceal her figure by many cloaks while traveling in Ireland (II, 315). An important place is given to the widow Bonalie's inn, "Sankt Peter's Schlüssel," but the principal characters

¹As in III, 63: "Ueber die Einzelheiten von Effies Hochzeit schweigt die Geschichte."

spend but little time there.

Of the motifs, almost all occur, so that if they owed their existence to Scott's influence alone, Schäfer could be rightly held deeply indebted to him. Lucy Metcalf's death bed confession does the reader little good, since he never finds out what it is (I, 24). Of more importance is the rôle played by abduction, since the entire plot hinges upon the abduction of Elisabeth by Fitzmaurice. Wolf, too, is abducted after the attack on the stage coach by Dennis Slattery and brought to the Black Castle for reasons which the author does not reveal. In the assault upon Hutchen's house we have an example of the motif of the Attack. Eavesdropping is the most popular motif, occurring seven times (I, 135, 214; II, 83, 188; III, 8, 11, 50). Of the dreams, one is symbolical, as when Elisabeth dreams that Wolf is in danger (III, 163); the other is prophetic (Luckie Metcalf's dream of the conflagration of Cambuskenneth Lodge, I, 20). Prophetic speeches are uttered by Jakobina Pingle (I, 18), and Franz Friesel (II, 51). The latter even speaks in verse modeled after the prophecy of the House of Ravenswood:

"Wenn in des Adlers Nest der Igel liegt,
Den blatterreichen Scheitel Monkshaugh bückt."

Gruesomely supernatural are the mysterious blood stains that appear on Aileen's dress and then disappear again (III, 288). A fairly liberal use is made of apparitions: Luckie Metcalf sees the ghost of Lady Blanka of Lorraine (III, 144), when

she goes to deliver the child. Why she should see this particular ghost rather than another and why the effect should result in her death, the author leaves to the reader to surmise. As far as we have been able to determine, the apparition has no connection with anybody in the story. During the second conflagration of Cambuskenneth Lodge we learn that the spirit of the Lady of Bruce had appeared and predicted that the next time the fire would be even more disastrous (I, 19).¹ The murdered Lord Darnley, whose connection with any part of the story is exactly nil, walks about on one occasion in a bloody shroud (II, 242). Such absolute lack of realism removes the author miles from anything that could even resemble Scott. Not that Scott disdains the use of the supernatural in his novels,² but it always forms an integral and important part of the story (except, perhaps, the White Lady of Avenel in the Monastery). In his language, too, Schäfer is most unlike Scott. The German author seeks to add "local color" by his frequent use of the word "die Schlutte" with reference to a female character. One will look in vain for the word "slut" in any of the Waverley Novels or any other appellation of approximate vulgarity. Unlike Scott are the author's comments upon music. While Scott discourses frequently and at length upon the pic-

¹"Einmal abgebrannt! zweimal abgebrannt! - wenn ich wieder komme, will ich euch alle erschrecken."

²See Alan Lang Strout, Scottish Superstition in the Waverley Novels, University of Chicago dissertation, 1920.

turesque, he had little if any interest in music and never mentions any composer by name.¹ Nor does Scott have such a detailed knowledge of German local myths so that he can refer to the spirit of the "Brocken" in a tale involving a Scotch and Irish background (II, 17). While Scott's characters wax sentimental they never quite sink to the depth portrayed by the following speech of Elisabeth: "Sie wird wieder an jener Nektarlippe hängen, die zu berühren sie baarfuss nach Palästina gewandert seyn würde" (I, 83).

True to the manner of his sensational contemporaries, Schäfer gives us the following vivid description of the murder of O'Toole by his enemy Slattery (III, 316 f.): "Er sprang auf die Brust des ächzenden Unglücklichen und hüpfte mit dem Sprung eines Hirsches in die Luft und herab auf den athmenden Leichnam, während das Gewolbe von seinem grässlichen Gelächter-- dem Gelächter eines Teufels--wiederhallte... Und er gab dem Leichnam einen Fusstritt." As an example of Schäfer's syntax we submit the following example (I, 157): "Zu einer andern Zeit, und in einem eine andere Person betreffenden Falle, alles diess genau so verstanden haben, wie es zu verstehen war." Surely this is a sentence of more than ordinary obscurity. Schäfer's predilection for secrecy and his obscurity of motivation tempt the reader to put down the book with the words of the author (III, 136): "Mein Geist ist durch Geheimnisse ganz abgemattet."

CHAPTER II

A COMPARISON BETWEEN SCOTT AND HIS IMITATORS

While all of the imitators are very inferior to Scott, they are about on a par when considered among themselves. A great similarity exists between the novels of these various authors in their manner of description, style, and narrative motifs, so that they may justly be grouped together when their shoddy imitations are compared with the works of the master whose name they so blatantly appropriated. Their individual peculiarities may be summed up in the following statement: Müller is the most pietistic, Reinhardt the most fantastic, Schäfer the greatest borrower of Waverley incidents, and Richter the least original. The latter did not even bother to invent a tale of his own, for he took over bodily a novel entitled, Jacobine von Holland, which had appeared in 1791, and affixed Scott's name to the title page.

One of the outstanding differences between Scott and the imitators lies in their inability to equal or even approximate his vivid descriptions. This is largely owing to the fact that they had no notion of the country in which the scenes of their novels were laid. Hence descriptions of landscapes are entirely lacking. When fortifications are erected, as in Jacobine, the manner of their construction is never explained;

when characters ride over hill and dale, the reader never sees the country which they traverse: Lord Home in Ritter Angus escapes into the Highlands, but the author does not venture to describe the wild country in which the fugitive has sought refuge. Similarly, a trip to London contents itself with the bare mention of the towns traversed on the way; how different is the journey which the reader takes with Jeanie Deans in The Heart of Midlothian, in which he sees half of England and shares the heroine's thrilling adventures!

Even where the imitators might have used models existing in their own country as a basis for description, they neglect to do so. Hence the vague delineation of their castles, caves, and secret passageways. No ground plan ever accompanies or could accompany the sort of unintelligible edifice that these fantastic dreamers construct. Unreality is the keynote of all their creation. Their caves, instead of housing robbers, smugglers, or pirates, as they do with Scott, are connected with the supernatural, or, at least, the romantically mysterious. In Die Circe von Glas-Llyn, the hero drops through the floor of a castle into a subterranean vault filled with the captives of a magician, and in Tremnor, Der Zerstörer des Druidenreiches, Tremnor consults a soothsaying old witch, who lives in a hidden cave. Secret passageways, though often used, are never described. We merely hear that they afford someone a means of escape.

It seems odd that the imitators never copied any of the many beautiful descriptions for which the *Waverley Novels* are famous. Evidently, they were unable to appreciate the real merits of Scott. In all of the imitations there is only one instance of a description for which there is a *Waverley* prototype; and even that is limited to a slight external resemblance. In Die Erstürmung von Selama there is a battle between Salgar and the revolting chieftains which takes place on swampy ground similar to that described in Old Mortality in the first engagement between Claverhouse and the Covenanters. In both cases the attacking force does not see the marsh until it is too late to retreat without severe losses.

Occasionally the imitators seek to achieve greater plausibility by copying certain features of Scott's descriptive technique. Such are his use of chiaroscuro, of the word "scene," his references to certain painters.¹ Scott's favorite method of describing new scenes, i.e., through the eyes of the hero, is imitated only by Schäfer, who in Elisabeth von Bruce, lets the reader see both Holyrood Castle and Monkshaugh's living room in this fashion.

Generally, in their descriptive passages the imitators failed miserably to live up to the high standards they had unwittingly announced on the title pages of their novels. They

¹In both Die Circe von Glas-Llyn and Elisabeth von Bruce, the authors refer to Salvator Rosa, a painter often mentioned by Scott.

were unwilling to copy scenes, they could not observe for themselves, and they had neither Scott's clarity of vision nor his interest in antiquities. The settings of their stories lack all semblance of reality; their descriptions, the precision that can only come from things observed. Let us see whether the characters which move in this shadowy world are any more substantial.

Carlyle once said of the protagonists of the Waverley Novels that they were "little more than mechanical cases." This harsh criticism can be far more justly applied to the characters of the imitators, whose general inability to describe accurately and vividly extends to the puppets that animate their tales.

The unrestrained emotional outbursts which some of the people display both in Scott and in the works of the imitators does not necessarily imply any borrowing from Scott on their part, since it was a common feature in the novels of their day as an inheritance from eighteenth century sentimentalism as well as a characteristic of the romanticists.

Hackneyed or stereotyped delineations of the heroines are the usual thing.¹ All the feminine characters manifest a great docility in obeying their male overlords. They seek their happiness at the hearthstone in the quiet duties of the

¹In both Die Erstürmung von Selama and Tremnor Der Zerstörer des Druidenreiches, the heroine is "reizend und schön wie ein Engel."

household. Occasionally they make some rather banal remark about feminine inferiority. Their ever-readiness to faint recalls the sentimental tradition. None of them possess any personality or exhibit strength of character as manifested by a Jeanie Deans or a Diana Vernon.

Nor does the hero fare any better. He is always the model young man of good social standing so familiar to us from the Waverley Novels. By way of contrast, the villain is always painted as black as the hero is white. A mixture of good and evil such as constitutes the nature of the average human being, seems to be unknown to the imitators. Their characters never impress the reader as living personalities, in whose fate he could take a serious interest. They represent at best certain types which recur again and again with monotonous regularity. Such are: the modest hero, the unscrupulous villain, the stern father, the timid wife, the obedient daughter, the faithful servant. The latter appears in almost all of the imitations, but never manifests the aggressive eccentricities of a Caleb Balderstone or a Richie Moniplies. Interesting is the total absence of the mischievous boy who animates so many pages of the Waverley Novels. No doubt, the imitators did not approve of such insubordination in the young. Mysterious old women, whom Scott likes to bring into relation with the hero's past, are also lacking in the imitations. The prophetic witch consulted by Tremnor before his final battle with the druids has no especial interest in the hero's fate, despite the fact

that she has borrowed the name of Norna of The Pirate.

Occasionally a character in one of the imitations has a Waverley prototype. Such a one is Anton the beggar in Die Erstürmung von Selama, who pops up as unexpectedly and is as strangely well-informed about the hero's fate as is Edie Ochiltree in The Antiquary. Another is the robber chieftain Twm Sion Catti in Die Circe von Glas-Llyn, who makes long speeches on archeology similar to those of Oldbuck. In Elisabeth von Bruce, the preacher, Gideon Haliburton, is a reproduction of Dominie Sampson in Guy Mannering, whom he suggests by his awkwardness, his unkempt appearance, and his loyalty to the Monkshaugh family; and, like the original, he is at once librarian, chaplain and tutor. In the same novel, the braggart corporal Fugal recalls Dugald Dalgetty of A Legend of Montrose by his inordinate love of boasting and his smattering of many tongues, while the hero, Wolf Graham, is a cavalry officer like Edward Waverley, about to set off to join his regiment.

Often a name used in one of Scott's novels seems to linger in the plagiarist's memory, who uses it to designate an entirely unrelated character. Thus a mysterious female messenger in Elisabeth von Bruce bears the name of Redmantle to correspond to the Greenmantle in Redgauntlet, and the Quaker Joshua Geddes of the same novel lends his name as "Jenny Geddes" both to a saint and to the mare of Gideon Haliburton.

Occasionally, as with Scott, an individual character represents an entire group or civilization. In Ritter Angus, the Earl of Angus stands for Scotch simplicity and honesty, while the Duke of Albany typifies French culture and hypocrisy.

As a rule, the imitators cannot give descriptions that involve large groups of characters. The reader will look in vain for any lucid or detailed accounts of tournaments, weddings, processions, funerals, or battle scenes, all of which play an important part in the *Waverley Novels*. How different is, for example, the treatment of regal festivities in Kenilworth and in Ritter Angus: with Scott the festivities at Kenilworth Castle are so elaborately and vividly portrayed that they could easily be reproduced in painting or on the stage;¹ Müller, on the other hand, simply states that the Earl of Angus entertained King James at Herburn Castle without attempting any sort of description. None of the imitators are able to portray convincingly any activity that involves a large number of people. They know so little of the cultural history of the period they are describing that they have to omit any scenes that would presuppose an even casual acquaintance with the existing mores. This explains why in Lady Glami, a wolf hunt is summed up in a short sentence, while Scott, who was quite conversant with the art of the chase, can devote an entire chapter

¹As was actually done by J. R. Lenz in his adaptation called Die Flucht nach Kenilworth (Mainz, 1826).

in Waverlëy to the description of a stag hunt and gives us vivid hunting scenes in The Fortunes of Nigel, The Bride of Lammermoor, and The Betrothed. In Jacobine, the elaborate repasts that the knight Borsel gives his royal mistress are described by a single conventional and colorless adjective, such as "gut," "kostbar," or "prächtig."

Ignorance of cultural history likewise accounts for many of the curious anachronisms with which the imitations abound. Doors are slammed in druidical times, rococo gardens greet the wanderer in the fifteenth century, while in the same century the adroit use of fireworks decides the issue of battles. Coats of mail are worn in the eighteenth century. In Jacobine, the knight Beiling wins a duel, although only armed with a battle axe while his opponent is equipped with a rifle.

While all of Scott's novels seem authentically real, the imitators generally fail to hold the reader's interest because of their vagueness and the many inaccuracies that disfigure their stories. Thus the weapons used by the warriors in Die Erstürmung von Selama are mediseval rather than representative of the ancient period which the author would have us believe he is describing. Die Circe von Glas-Llyn represents a curious mixture of Arthurian romance and historical fact, i.e., the insurrection in Wales at the time of Henry IV.

Often historical names are applied at random to people who could not possibly have lived at the time or have been connected with the events described. Thus, Der Prätendent has

an eighteenth century background and yet the author introduces John Knox, who lived two centuries earlier (and with typical inaccuracy as "Adam" Knox at that!). In the same novel the Pretender appears as an extremely pietistic bourgeois instead of the dissolute prince that he was. In Lady Glami oder Der Kerker von Stirling, the heroine's fate is entirely imaginary; the author takes no account of the fact that the real sister of Angus was executed under the pretense that she had plotted to poison the king, substituting instead a conventional love story. The above illustrations show how uncritically the imitators treated their material and how little they cared about cultural history.

Turning from the descriptive to the narrative elements of the imitative novels, we shall examine features essential to the telling of the story, fundamental to the structure of the novel, and characteristic of the writer's style. In the telling of the story we find essentially dramatic features as well as conventional narrative motifs.

One will look in vain in the work of the imitators for the abundance of dramatic situations that in the Waverley Novels compensate the reader for untold pages of minute description. The plagiarists' only recourse is to the cheap sensationalism of subliterary fiction; their many duels, abductions, trials, imprisonments, attacks, and battle scenes never ring true. To the more sophisticated mind the abundant melodramatic scenes to which the imitators have recourse seem only ridicu-

lous.

Equally weak and unconvincing is their use of dialogue and soliloquy, both of which Scott employs with dramatic skill. The imitators are unable to make dialogue further the plot, contrast individuals or characterize the speaker. Where Scott excells, they are weakest. All their protagonists speak alike, regardless of their station in life; even in spite of an occasional strong expletive by the villain, the atmosphere remains the same: that of middle class "Gemütlichkeit." Especially irritating are the drawn-out pietistic speeches of the "good" characters and their tedious paraphrasing of well-known proverbs. Their use of soliloquy is rare and does not reveal to the reader anything he did not know before.

In their presentation of conflict, the imitators are also at variance with Scott. With the latter, the conflict is usually presented on a gigantic scale, as the struggle between opposing historical forces; with the imitators, it rarely transcends the domain of petty personal intrigue, which revolves around the rival courtship of two suitors. The imitators were not men accustomed to think in terms of national affairs. Even in their pseudo-historical novels, the dissension of nations is subordinated to the private feuds of individuals.

Unlike Scott, the imitators do not interpolate the many adventures of different characters, that in the Waverley Novels keep the reader in suspense regarding the ultimate fate of the

hero, while he accompanies the other protagonists on their separate adventures. That the hero will be successful and the villain defeated, is made rather clear from the very beginning. Hence the reader is hardly ever kept in suspense regarding the outcome of the narrative.

In only one case is the past of one of the principal characters veiled in mystery: the heroine in Elisabeth von Bruce. The author Schäfer, however, is not able to give a satisfactory explanation at the end of the circumstances that surround her past; nor is he able to reproduce the culmination principle such as Scott employs in Guy Mannering, where all the characters are brought into relationship with the hero, whose identity is disclosed with all the force of a dramatic climax.

In considering the conventional narrative elements or motifs, there is no evidence to show that the imitators drew on Scott to any considerable extent. On the contrary, they favor such as are found in contemporary German fiction. Scott, for instance, makes much of all sorts of outlawed characters; one need only think of the important part played by them in Waverley, Ivanhoe, Guy Mannering or Redgauntlet, to realize that he had a veritable predilection for portraying smugglers, highwaymen, freebooters and fugitives from justice. No such tendency manifests itself in the plagiarists. In only one of the imitations (Die Circe von Glas-Llyn) do outlaws appear at all: there they are mentioned as fighting on the Welsh side against the English oppressors. It is useless to look for

examples of pirates, smugglers or highway robbers.

Almost equally rare is the death-bed confession. It occurs only once (in Elisabeth von Bruce), but is not brought into relationship with the rest of the story, so that it explains nothing. With Scott, such confessions serve the very definite purpose of throwing light upon the past of one of the main characters (as in The Heart of Midlothian, St. Ronan's Well, or Guy Mannering).

Unlike Scott, the imitators bring only one example of a trial scene, that of Tremnor and his son by the druidical council, a fact which would seem to point to an absence of lawyers among their ranks. There are no examples of the motif of Astrology.

The peculiarly national weaknesses which Scott likes to satirize, such as penuriousness or an excessive interest in genealogy or heraldry never find their way into the imitations.

In contrast to the motifs which we have just considered, others are enormously popular. Such is the motif of Rivalry, around which almost all of the imitations are built. The hero's opponent is always an unscrupulous enemy, who stops at nothing to win the heroine -- but never succeeds. The other obstacles that separate the lovers are either of a political nature, as in Die Erstürmung von Selama, where Fillan's and Bosmina's fathers belong to opposing factions, or religious, as in Der Prätendent, where the hero is a Catholic,

the heroine a Protestant. While lovers are likewise separated by difference in religion or politics in the Waverley Novels, there is no direct evidence to prove that the imitators borrowed this feature from Scott.

The Abduction motif is more popular with the imitators than with the author of the Waverley Novels: in both Lady Glami and Elisabeth von Bruce, it occurs three times.¹

The motif of the Attack is such a favorite that it takes place no less than seven times in Die Erstürmung von Selama; nor is one surprised to find that duelling plays a prominent part in all novels of the period. In their descriptions of duels, the imitators show plainly that they know nothing of the art of handling weapons, whereas Scott's portrayals show that he was intimately acquainted with the art of fencing and had a knowledge of the use of fire-arms.

While the imitators let many of their characters wander into prison, the reader does not share their hard lot, as he does with Scott, and accompany them to their sojourn in the Tower, the Glasgow Jail or the old Tolbooth in Edinburgh. The imitators are content with mentioning that a character has been incarcerated. In Lady Glami, the sub-title is Der Kerker von Stirling, but the reader never sees this jail; it is merely mentioned once at the end of the novel as the temporary place

¹Willibald Alexis parodied it in Walladmor by having both Bertram, the hero, and his twin brother abducted.

of confinement from which Lady Glami is transported to the prison in Edinburgh. When the imitators do attempt a meagre description of the dungeon, it is always a conventional cell, damp and dark, or perhaps a cave. In spite of their defective treatment, the imitators use this motif with great abandon; it occurs six times in Lady Glami alone.

Popular, too, is the motif of Eavesdropping in the narrations of the imitators. In Elisabeth von Bruce it is used seven times and often seems unmotivated and accidental, whereas with Scott it always furthers the plot.

Elisabeth von Bruce also brings two examples of the Dream motif, one symbolical and one prophetic; prophetic are also the dreams in Tremnor, Der Zerstörer des Druidenreiches and in Ritter Angus. In the imitations, the dreams are never inspired, as they are with Scott, by some noise coming from the external world. Hence there is no reason to suppose that the imitators took this motif from Scott.

While in the Waverley Novels, the Ghost motif is often linked up with national superstitions, as, for instance, the appearance of the Bodach Glas in Waverley, or the comparison of Fenella to a Banshie in Peveril of the Peak, the imitators assemble a heterogeneous collection of spectres that are associated with no one particular tradition. In Die Erstürmung von Selama and in Tremnor, Der Zerstörer des Druidenreiches, the leading characters express a belief in spirits, but we never see any. In Die Circe von Glas-Llyn, the heroine

Gwenllian has a guardian spirit, Ramiel, who is charged with electricity; in Elisabeth von Bruce, the spirit of "Lady Blanka of Lorraine" (who has no other connection with the story) causes the death of the midwife, Luckie Metcalf (for no discernible reason). In the same novel, the ghost of the Lady of Bruce prophesies the third conflagration of Cambuskenneth Lodge, and the murdered Lord Darnley walks about in a bloody shroud.

Although the imitators occasionally point to coming events, none of their characters are possessed with the gift of second sight like Allan M'Aulay in A Legend of Montrose or Ailsie Gourlay in The Bride of Lammermoor. Prophetic verses, however, are uttered by the faithful servant Franz Friesel in Elisabeth von Bruce, that recall Caleb Balderstone's rhymed prophecy concerning the last laird of Ravenswood.¹ But while in The Bride of Lammermoor, the whole story is built on the gloomy forebodings of Edgar of Ravenswood, the verses in Elisabeth von Bruce are a mere external adornment that have no connection with events in the narration.

Where resemblances exist between the imitators and Scott in the use of narrative motifs, these are of a purely external nature. Most of the narrative elements, which they used, were the common property of contemporary fiction, and

¹"Wenn in des Adlers Nest der Igel liegt,
Den blätterreichen Scheitel Monkshaugh bückt."

some of the most popular characters in Scott, such as the various kinds of outlaws do not appear at all in the imitations. Hence we may argue that their indebtedness to Scott in their use of conventional narrative elements is practically nil.

From the point of view of structure, we are not surprised to find that great differences exist between Scott's novels and those of the imitators. Only in the number of volumes that run to a novel is there any resemblance. Those of the imitators number from two to four, as does the first edition of the Waverley Novels, printed for Archibald Constable and Company in 1822.

Prefaces and introductions, such as Scott loves to write, are conspicuously absent in all the imitations. They had neither the peculiar sense of humor nor the erudition requisite to such an undertaking.

Often the imitators do not make subdivisions of any sort. In Die Erstürmung von Selama, Ritter Angus, and Lady Glami the narrative runs through several volumes without even a division into chapters.

The many expository chapters, which, in the Waverley Novels, introduce the characters, give the background, and set the plot in motion only find a counterpart in one of the imitations: Elisabeth von Bruce. The others omit any opening chapters that might be regarded as exposition. We enter the narration, as it were, in medias res, with the story already well under way.

Verse of any sort is rarely employed by any of the imitators; only Der Prätendent brings an example of a short ballad sung by the beautiful Lalli in honor of the Pretender.

Lapses of time, such as Scott uses in novels that have a long exposition occur in only two of the imitations: Elisabeth von Bruce and Die Erstürmung von Selama. These are the only two imitations that involve more than one generation.

Equally rare are the Mottoes, which are used only in Jacobine and Elisabeth von Bruce. Yet in neither one of these novels do they have any discernible connections with the contents of the following chapters. Nor do the imitators aid the verisimilitude of their forgeries by quoting from German authors!

Another peculiarity of Scott that the imitators do not share, is the master's love of referring to supposititious sources for almost all of his novels; they rather go to the other extreme of borrowing without mentioning their indebtedness. Except in the imitations of Alexis, who in Walladmor purposely parodied Scott's technique, there is never a mention made by any of the imitators of any source -- except on the title page! Nor do they make references to living authors, such as abound in the Waverley Novels.

In considering the discrepancies between Scott and the imitators in the matter of internal structure, we find them even greater than those concerned with external form.

This is especially apparent in the pseudo-historical novels. Scott so interweaves the fate of his hero with the facts of history, that the two resemble a unit. The plagiarists were too uncertain of their history to follow in his footsteps, preferring to cram a few historical events into the opening chapters and then devote themselves exclusively to the affairs of the hero. Such is the case in Ritter Angus, in which the opening chapter treats of the battle of Flodden Field and the conditions in Scotland at the opening of the sixteenth century. Historical events that happen after the love story has begun, are skipped or only mentioned casually; the hero does not stand in their midst, as he does in the Waverley Novels.

None of the imitators share Scott's predilection for making a short comment concerning the fate of each minor character at the end of the tale; but this is more of a merit than a defect.

Another difference between Scott and the imitators lies in the fact that Scott always tells the reader just when the story is taking place, something which the imitators never do. Scott always gives the century, and sometimes even the day and month of his story. It would be too much to expect such accuracy from the imitators. Of their productions, two are enveloped in an Ossianic haze: Die Erstürmung von Selama and Tremnor. That very fantastic mixture of Arthurian romance and early Welsh history, Die Circe von Glas-Llyn, is placed in the

fifteenth century, as is that plagiarism of an earlier novel, called Jacobine. Both Ritter Angus and Lady Glami deal with events of the sixteenth century and two novels favor the eighteenth: Der Prätendent, an attempt to copy the historical novel of Scott, and Elisabeth von Bruce, an effort to approach his novels of manners and adventure. The imitators do not, like Scott, favor their own century.

Quite in keeping with the careless structure of the imitations is their slovenly and often ungrammatical style. The most elementary blunders are exhibited by Heinrich Müller, who employs the double negative, uses "was" as the relative pronoun after a definite antecedent, and always prefers a longer negative to a shorter positive expression. His characters often season their speeches with repetitious expletives, such as "Ja, ja," or "Nein, nein," frequent appeals to "der liebe Gott," and countless Biblical allusions. By paraphrasing short and pithy proverbs the author is able to manufacture unwieldy and bombastic sentences; he likewise mentions subjects which offend good taste and is free in the use of journalese. Often he leaves a sentence unfinished with an "etc."

Like Müller, the other imitators (except Alexis) are great users of "Papierdeutsch." Nor are they sometimes above the use of vulgarity. Thus, in Elisabeth von Bruce, the author Schäfer seeks to achieve verisimilitude as a translator by having his characters frequently use the word "Schlutte." Even a casual acquaintance with the Waverley Novels should have taught

him that the word "slut" is not in Scott's vocabulary.

Humorous names by which Scott satirizes the foibles of eccentrics never appear in the imitations. Their authors lack the necessary subtlety for social satire. Their occasional pleasantries assume the form of atrocious puns such as are common in Die Circe von Glas-Llyn.

Let us turn to a consideration of the imitators' general attitudes towards life such as history, society, love, and religion.

Like Scott, they are unphilosophical in their contemplation of the human scene; in all other respects they are at variance. In their treatment of history they are the exact antithesis of Scott. Their portraits of historical personalities are purely imaginative, untrue, and consequently worthless. How different are Scott's Queen Elizabeth and James V!¹ Similarly, actual encounters that they might describe are ignored or only casually mentioned by the imitators, who substitute instead fictitious engagements. Thus, in Die Circe von Glas-Llyn, which purports to have an historical background, the author Reinhardt barely mentions the battle of Shrewsbury. Had Scott been writing of that period, he would have made a detailed study of the encounter and given it a prominent place in the narrative. Lack of research, then, prevents the imi-

¹Orville Watson Mosher in his Louis XI, king of France, as he appears in literature (Toulouse, 1925) contends that Scott's depiction of that monarch in Quentin Durward is not historically true.

tators from presenting historical material convincingly, just as their inability to describe hinders them from depicting it vividly.

While Scott's extensive and detailed descriptions of all classes of society reveal his wide knowledge and democratic sympathies, one can say just the opposite of the imitators. They know no class but their own and it does not interest them. Scott's attitude is that of a cultured gentleman, who feels perfectly at ease in any environment; their's is that of the smug philistine, whose main pre-occupation is with matters pertaining to physical comfort. While it is true that their heroes, like those of Scott, never commit dishonorable actions, they are even more colorless by their pious demeanor. None of their grand personages give the reader the illusion that he is now in cultivated society. All classes use the same speech. Often their manners are those of naughty children. (Thus, in Tremnor, Der Zerstörer des Druidenreiches, a fit of anger is always accompanied by the slamming of doors.) After reading any one of the imitations, we have not increased our knowledge of human society because we have not been associating with human beings, but with phantoms that exist only in the somewhat disordered imagination of their creators.

While the imitators share Scott's hesitancy to describe love scenes, they do not share his idealistic conception of the fair sex. Woman to them is always primarily the domestic beast of burden. They never portray the tender rela-

tionship between father and daughter that exists in many of the Waverley Novels. The love quest of the hero seems more important to them than the struggle of nations; with Scott it is the opposite. In both Scott and the imitators, the lovers' speech lacks realism; but with the former it is philosophical, with the latter very pious. In the imitations the lovers share the nebulous quality of all the other protagonists, so that the reader can take no real interest in their fate.

In their attitude towards religion, the imitators do not share Scott's tolerant point of view towards other faiths, as exemplified in The Talisman. Other religions than Christianity never occur in their novels. The discord between Protestantism and Catholicism features in only one instance: in Der Prätendent, which, however, contains no unfavorable comments on Catholicism, such as may be found in The Abbot or The Monastery. Scott makes up for his slight bias, however, by making some of his finest characters Catholics and occasionally satirizing the ignorant and fanatical Covenanters. The imitations bring no outstanding religious personalities, who might compel the reader's admiration. The sort of religious attitude they advocate is that of smug pietism, which finds expression in bombastic speeches stuffed with Biblical quotations, which is one of author Müller's favorite methods of wearing down the reader.

If we sum up what Scott meant to these men, we find that they could imitate him only in the external aspects of his work. They were small men who could imitate tricks of style, put unconvincing mottoes at chapter headings, or bring a description of Holyrood Castle or Loch Lomond, which they might have found in a guide book; but they could not compensate for their own lack of culture and honesty. Scott to them, and by extension, to their reading public, did not mean the master described and the creator of historical personalities and dramatic incidents; he was no more than another writer of Gothic romance. Only a few of the greatest contemporary writers saw in Scott the man of genius.¹ That the background for Scott's stories is usually national, was a fact that made no impression on the plagiarists. They had none of Scott's virtues and instead, these defects: unrealistic descriptions and speeches, heart-rending platitudes, dialogues that read like sermons, historical dishonesty, smug bourgeois conventionality, a low sense of humor, and an ungrammatical style. Scott's name was put on the title pages of their concoctions merely as a sales argument. Judging by the popularity of their wares, the general public was incapable of esti-

¹One of these was Wilhelm Hauff, whose Lichtenstein is a noteworthy example of what Scott could mean to writers of culture and intelligence, who realized that Scott always used existing models in his tales and therefore transferred the scene to their own country, where they had opportunities for making actual observations.

inating Scott's real worth, or the imitations would never have been sufficiently popular to justify their acquisition by a rental library. The general reader did not know Scott as we know him. To him the master's name was merely a symbol for some vague story of adventure along the lines of Gothic romance; nor did a generous admixture of Ossianic elements seem at all incongruous. A curious combination of Gothic romance, sentimentalism and German bourgeois notions satisfied the "literary" cravings of the average German patron of the loan library, who made little, if any, distinction between Waverley and Dedo von Adlerstein. Only men of genius, such as Hauff and Alexis saw Scott as we see him today. His real greatness was utterly unappreciated by most of his contemporaries. Writers like Müller who knew how to satisfy the popular taste are consequently far better represented in the Lincke Loan Library than even Scott in his translations. But time brings the appreciation of true worth, and the best sellers of 1823 are mostly unknown today.

